

1994



COINS AND MEDALS
OF GRONINGEN

James G. Groninger
Western Pennsylvania
Numismatic Society
January 4, 1994

GRONINGEN

The city of Groningen, located in northern Netherlands, is today a busy center of commerce and education and is the seat of government for the Province of Groningen. To the east is the Federal Republic of Germany at the Em River, to the north, the North Sea, and to the west and south, the province of Friesland and Drenthe. Located at the northern tip of a range of low hills, the town was an early trading center reachable by easy land transportation from the south; later it became linked through a vast series of inland canals, harbors and waterways. The entire area is quite flat and lies at, near or below sea level. Farming is a principal industry in the countryside whose lush fields are regularly drained and separated by substantial river-sized ditches.

The recorded and the numismatic history of Groningen dates from 1040, when the manor at Groninga was transferred to Bernolphus, Bishop of Utrecht, along with its immunities and privileges, including the coinage of money. Under Bernolphus' authority and in his name, there were issued a number of types of early undated deniers of penning bearing the letter G to denote the striking for Groningen. During the early years of this millennium, the town grew to enjoy a degree of dominance over the surrounding area where the town exacted tolls and levies on the sale and movement of products and the making of beer and other commercial activities. In so doing, the city always acted with considerable independence and a minimum of outside control and

interference. As trade increased with the North Sea and Baltic towns of the Hanseatic League, Groningen also prospered. But, along with prosperity and local dominance came strife, discord and warfare. In 1414, during a particularly bloody outburst the mayor and all of the town council members were murdered.

The religious awakening of the Reformation left both a spiritual and a political impression upon the landscape of Europe, of which the Netherlands was a small but important part, of which Groningen was a small but important part. Christianity was the greatest civilizing factor in northern Europe, as manors grew into towns and then into cities, and learning, culture and prosperity graced its inhabitants, now productive farmers, artisans, seamen, and burgers. The established religious and political order was first challenged by itinerants who preached a simple obedience to God's law but who actively opposed many established practices of the Church. Others followed the teachings of Martin Luther and chose or compromised on a form of church government similar to the Roman, but with great theological differences. In the Netherlands, however, the strict disciplines of John Calvin seemed best to fit the Dutch's hard-working, prospering approach to life and religion.

Charles V, Holy Roman Emperor, heir through his Burgunean line to the provinces now comprising Netherlands and Belgium, the King of Spain and the ruler of vast European and overseas lands, had been given the great responsibility of wielding great temporal might while protecting and advancing the interests of the one true Catholic, as he saw it, Church. Born in what is now

Belgium and knowledgeable of the language, ways and customs of his subjects in the Low Countries, Charles V was zealous in his orthodoxy but pragmatic in his political judgment. The year 1555 marked an abrupt change in relations of the crown and subjects, for in that year Charles V abdicated the throne in favor of his son, Philip II. Philip cared little for the ways of the Low Countries, he snubbed the nobles assembled to do him homage as the new king, did not speak the language and immediately returned to Spain where thereafter he would rule his empire. Whatever shortcomings Philip II had as a politician, he was ruthless in his pursuit of those whom he perceived in opposition to God and him. Thus, he unleashed upon the Low Countries the full might of the Spanish Inquisition. To these provinces he sent the Duke of Alba with 10,000 soldiers on a mission of repressing all opposition. Residents of whole towns were executed in murderous fashion, as the feared Duke executed the wrath of Philip II on his wayward subjects.

Dutch and Belgian alike grew restive, then rebellious. Finally, in 1579 the seven northern provinces of Holland, Gelderland, Utrecht, Overijssel, Zeeland, Friesland and Groningen united in a confederation called the United Netherlands and threw off the rule of their Spanish overlord. The new independence was without precedent, and they groped along for leadership and direction. First, they offered their country to Elizabeth, Queen of England, who declined the offer; then they offered allegiance to the Protestant Henry IV of France, who also declined. Without a king and with only an unwieldly

confederation, the Dutch nation of the United Provinces operated more like seven autonomous countries, held together by a common language, tradition and, most importantly, a common enemy - Spain. Its leader, called the statholder, was by custom elected by the assembly of a province acting somewhat independently. His role as the military leader with little other governmental power resembled that of George Washington in the days of the Continental Congress.

Like bookends on the shelf of a priceless testament of history stood two statholders named William. William I (called William the silent) was an adroit leader who came to the fore in the revolt against Spanish rule. Under his leadership, the Dutch entered the Eighty Year's War and, more importantly, the new independence of the Netherlands was followed by an unprecedented century of golden years - in exploration and foreign colonization, of abundant prosperity at home, with the Dutch masters of art, and in quantum advances in medicine and other sciences. On the modern side of the golden age stands William III, Prince of Orange, who later served with his wife, Mary, as ruler of England at the close of the Seventeenth Century.

The golden age of the Netherlands in the Seventeenth Century is also the era of Groningen's richest numismatic legacy. As a city, Groningen's numismatic history began in 1040 or perhaps earlier, but with the formation of the United Netherlands a second parallel numismatic line for the province grew from centralizing effect of the fledgling union. Coinage for the province, referred to as Groningen en Ommelanden (Groningen and

other lands) was struck in the provincial towns of Appingedam (1579-90), Gorinchem (1584-85), Culemborg (1589-91) and Groningen (1673-92), and in Harderwijk in Gelderland (1738-72).

Of the earliest city coinage, much is lost to the ravages of time. With the advent of Christian year dating, we can more readily identify and categorize mint issues and thus fill in many blank aspects with some certainty and less conjecture. The first dated coins from Groningen appeared in 1474. Perhaps because of geographic isolation or perhaps from a perverse independence, early Groningen issues have a uniqueness that is surprising. Not found in contemporary coinage of other Dutch cities are the 1 stuiver Vlieger (depicting an owl - the "flier"), the 2 stuiver Jager (the "hunter"), the 4 stuiver Flabbe (the "fat" one), and the 8 stuiver Langrok, or Double Flabbe. One should note that the stuiver is sometimes a coin, but in this period it was a unit of silver weight usually about .095 grams of varying fineness by denomination. In some of the larger denominations, which were not unique to Groningen, there exists a 6 stuiver coin, the schelling (Groningen issued a Rijderschelling depicting a mounted armor-clad rider), a 28 stuiver Florijn and rare issues of the Rijksaalder and Halve Rijksdaalder. Mintage records of Groningen coins are not available, thus we can not compare their survival rates with coinage from other Dutch city and provincial mints. In general, the relative scarcity of coins from the city and province suggests lower mintages than those of the larger and wealthier cities and provinces. The city mint permanently closed in 1694, but the closure of the local mint did not end the city's

rich numismatic tradition. Proud of their town and province and eager to commemorate in medalic form noteworthy accomplishment, the Dutch in general and those from Groningen in particular have issued a stream of numerous medals in gold, silver and bronze, even to this day.



THE MINT circa 1500

EARLY GRONINGEN TYPES

Vlieger



Braspenning



1499 Jager



1460 Jager



Brabant
Stuiver



Oordje ($\frac{1}{4}$ St.)
Doubble Plak



CITY OF GRONINGEN

Selected issues

Rijksdaalder
(1598-1602, rarw)



Florijn
(1690-1692)



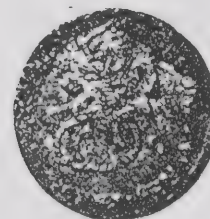
Langrok
(1589-1597)



:angrok
(1626-1627)



Rijderschelling
(1690-1696)



Selected issues, cont'd

CITY OF GRONINGEN

Flabbe
(1580-1604)



F. 7

Flabbe
(1620-1649)



Jager
(1585-1589)



D-

Jager
(1600-1627)



Brabantse Stuiver
(1589-1635)



Selected issues, cot'd

CITY OF GRONINGEN

Brabantse Oort
or Double Plak
(1593-1649)

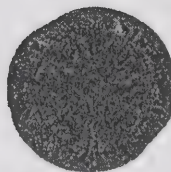


7 G

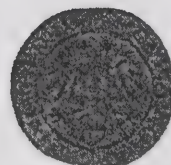


D.

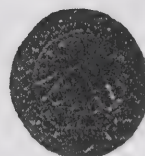
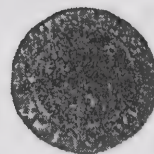
Half Jager
(1593-1597)



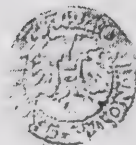
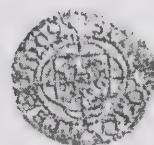
7 G



Quarter Stuiver
or Magermanneke
(1578-1583)



Duit
(1577-1593) (1609-1623)



Wapenstuiver
(1690-1691)



PROVINCE OF GRONINGEN

Silver Dukaat
(1683)



Dukaton or
Silver Rijder
(1682)



Florijn
(1673-1677)



Florijn
(1681)



SELECTED ISSUES, CONT'D

PROVINCE OF GRONINGEN

Florijn (1692)



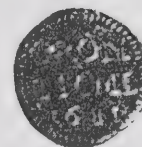
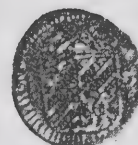
Rijderschelling
(1673-1677)



Rijderschelling
(1681-1691)



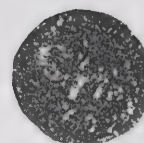
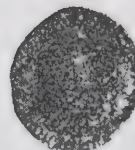
Wapenstuiver
(1681-1684)

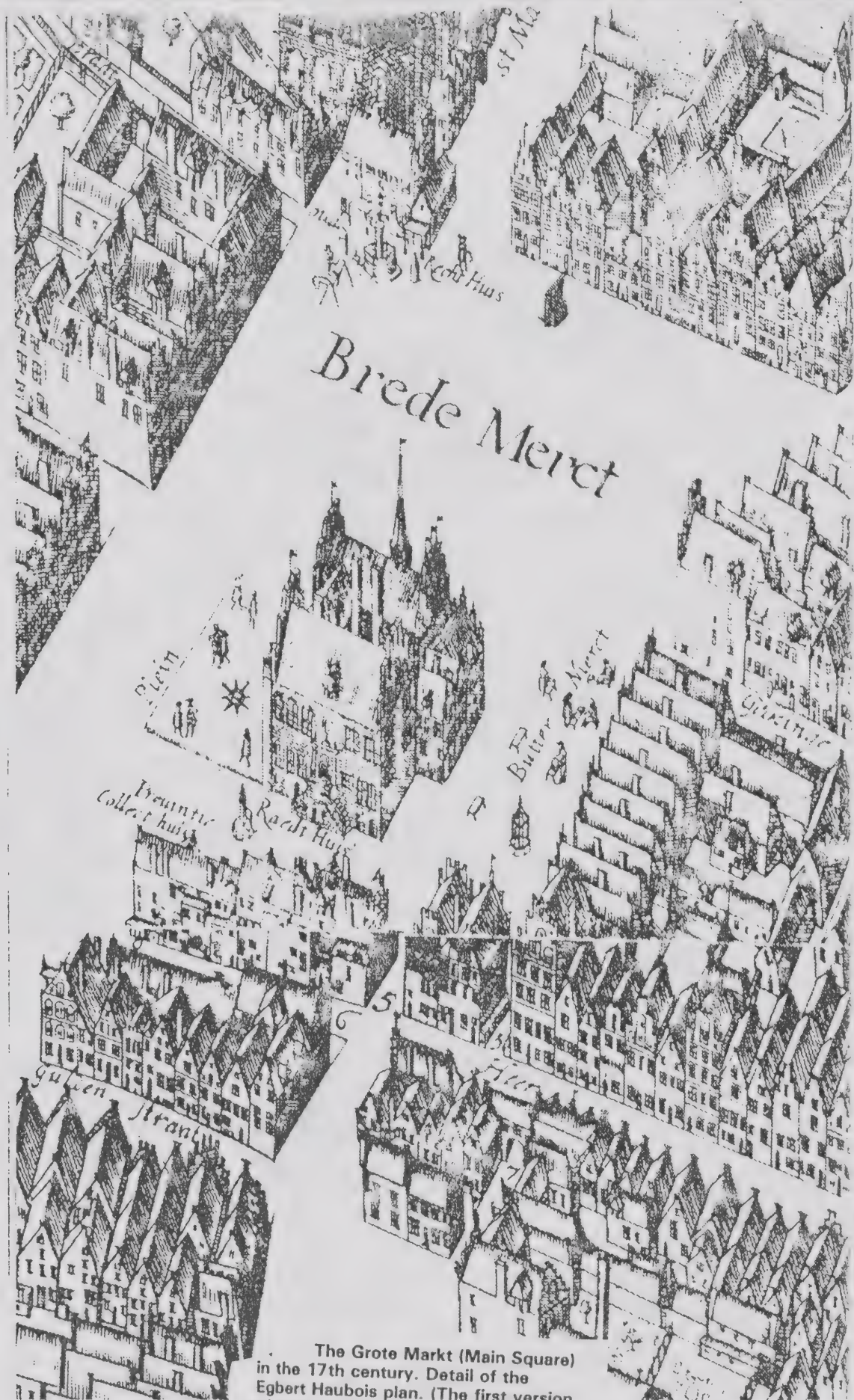


Bezemstuiver
(1738, 1765)



Half Wapenstuiver
(1682)





The Grote Markt (Main Square) in the 17th century. Detail of the Egbert Haubois plan. (The first version of this plan appeared in 1637. Here the third - altered and adapted - version dating from the 1660s has been reproduced, since as far as is known no copies of the first and second versions have been preserved.)



The Martinikerkhof (St Martin's Close) in the 17th century. Detail of the Haubois plan.

THE SIEGE

Siege is a normal part of war, and war is a normal part of economic and political life. After federating into the United Netherlands and fighting off Spanish rule of the Burgundian and Hapsburg lines for nearly a century, the seven northern provinces in 1672 faced a new threat from an old foe. To enforce a claim by marriage, Louis XIV mounted a campaign to annex the southern provinces, now Belgium, then called the Spanish Netherlands. Traditional allies, England and Sweden, gave tacit approval to the French move. Charles II of England, a Catholic restored to the throne in 1666, showed little familial concern for his Protestant nephew, William, Prince of Orange, heir to the position of statholder (sort of a governor general and military leader, whose succession required an affirmative vote of the senate of each independent-minded provincial assembly). William, then only 21, and by tradition not able to be considered until he came of age at 22, was barred by the terms of a humiliating peace with England made nearly 20 years before from ever being named statholder. Deprived by treaty of their hereditary leader, betrayed by allies, a prize for plunder by the cruel Spanish or the opportunistic French, the United Netherlands faced an ominous bleak future. Louis XIV sent forces into the middle provinces of the United Netherlands and he commissioned and heavily subsidized the armies of the bishops of Munster and Cologne, then under the leadership of Christolph Bernhard von Galen, bishop of Munster, and Wilhelm von Fuersterberg, assistant to the archbishop of

Cologne. With some 8,000 troops in convoy and 5,000 more foot soldiers, the Catholic armies set out for the northern provinces in April.

Even the powers of nature seemed to conspire against the Dutch. Usually cool and rainy, the summer of 1672 turned hot and dry. This favored the easy, rapid movement of large armies, free of the impediments of canals, ditches and wetlands. Karl Rabenhaupt, selected to lead the northern Dutch commandos defending the countryside, faced an almost overwhelming task as forts and towns were successively lost. By June 21 the Catholic armies had taken Deventer and nearly all of the province of Overijssel. Dylers Schans surrendered immediately, Dudeschans was lost, then Nieuwe Schans, then Wynchoterzyl. The seemingly impregnable fortress at Coevorden (Kovorden), surrounded by great walls and set in a swamp, was encircled on July 4, when the bishop of Munster personally supervised setting fire to the town and emptying its protective ditches. Coevorden surrendered July 12 when enemy bombs exploded its powder magazine.

Deterred from moving more westwardly into the Province of Friesland by full dikes and canals whose dams were in Dutch hands; the Catholic invading armies moved northward toward Groningen, the largest city and seat of government in the province of the same name. Numbering 1,200 soldiers and 18 additional rifle companies of volunteers and as many as 10,000 civilians opposing two mercenary opposing two mercenary armies with 13,000 to 14,000 troops, the defenders assembled behind Groningen's stout stone walls and protective canals. In general

the strategy of siege is simple: cut the city off from food, water and reinforcements, hammer its outer and inner defenses from long range and wait for the defenders to lose the will and ability to fight back. Upon arriving at Groningen on July 17, the Catholic armies first destroyed all unprotected houses, bridges and trees nearby. After encamping (troops from Munster at Calgenberg and those from Cologne at a place called Blue House), the invaders methodically executed the siege plan. The course ditches to drain water away were opened on July 25 and on July 28 mortar bombardment commenced.

After first blessing their bombs by dedicating them to the father, son and holy ghost for destruction of the enemies of God and Munster, the primitive artillerymen lobbed massive projectiles weighing 300 to 400 pounds over the walls into the city. The bombs were round hollowed out balls, inside which was a short barrel to shoot fire and metal on impact. Because of their weight, these bombs passed through the upper stories of a building, exploding after hitting the ground floor. The bits of metal inside, frequently copper coins and fragments, spread out like shrapnel, causing enormous damage by fire, shot and concussion. In the space of 14 days, over 5,000 bombs were lobbed into the city, destroying most of the houses and devastating the venerable Martini church. Luckily for the defenders, a few parts of the city escaped the limited range of the bombardment. There, in almost a party atmosphere, the wealthy, whose houses had been destroyed, lodged with the poor. Even so, many had only the shelter of tents. Where the city

gates had been destroyed (the People's Gate and the East Gate), defenders filled the gap with anything available, using even the city's garbage to best tactical advantage. Within the walls, members of the revolutionary religious sect whose beliefs forbade bearing weapons stood watch the entire day to detect and quench fires from exploding bombs. Some hardy defenders slipped outside the walls to capture a few hundred unwary attackers.

The Catholic forces planned on support from a joint landing by the English and French fleets at the North Sea port of Delftzijsl, about 20 miles to the north. Instead, Dutch Admiral de Ruyter repelled them by naval attack using trading ships, and so prevented an army from attacking Groningen across the wetlands to the north. Through this unoccupied north came a trickle of relief, men, supplies and gunpowder. On August 20, the Prince of Orange dispatched reinforcements consisting of 14 companies of infantry, 10 companies of provincial troops from Friesland and 33 ships laden with 50,000 pounds of gunpowder. Buoyed up by waters of recent heavy rains, the passage of relief sped through the canals toward Groningen. Spiritually buoyed up by courage borne by desperation, a contingent of Groningen's defenders under Sergeant Major Wyler counterattacked on August 26 defeating the forces from Cologne and taking many prisoners. Although menacingly close to the beleaguered city, the army of Munster withdrew by night on August 27.

Groningen was delivered, but at the cost of heavy damage to the city and 100 fatalities, including 16 soldiers. The thankful city rejoiced. As a numismatic legacy, numerous medals were

struck commemorating the victory, most notably medals depicting the array of forces before the city wall, celebrating the recapture of Coevorven on December 30, and marking the contribution in defense by the students and faculty of the University at Groningen. For payment of the volunteer soldiers, the city struck a series of silver coins on square uniface plachets in denominations of 50 stuivers, 25 stuivers, 12-1/2 stuivers and 6-1/4 stuivers. Some of the 50 stuiver pieces are found with a commemorative text added to the reverse.

1672 GRONINGEN SIEGE SCHAUTALERS



Weiler 1

1



Weiler 2



Weiler 8

SCHAUTALERS, cot=d



Weiler 10



Weiler 13



Weiler 18-12-1944

SCHAUTALERS, cot'd



Weiler 21



Weiler 22



Weiler 26
University
Medal

SIEGE COINAGE ISSUES



Large Seal
Weiler 70



Small Seal
Weiler 72

50 Stuivers

Doen de Vyandt had in handen
Sleden en gehelle Landen.
Doen wird Groningen noock cleyt.
Door Biss. Ceulen en Muns. beijt.
Door Veel Bomben en Granaten.
Sy Vernielden huysen straten.
Maer der Barmers trots ge moet.
Schen daer door lesyn gevoet.
Van maent July negen dagen.
Sy tot Augustij ten lagen.
en so 7 beleg haer baten niet.
t verlaten doen weer is geschiet.
op december twintig waerick.
1 Jaar verloon de munt on Claerli.
wierd door Groninger garnison
Goeyorden veroveret. Luen

Weiler 77 rev.

Gronnig
9 July Beleg
21 Augustij verlaten
Wabbe
Tyes mō

Weiler 83 rev.

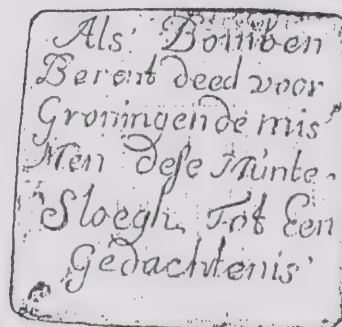
Gronnig 9-11-1672
beleggen den
9 augustij den
21 augustij
verlaten
Joh. van den
Hout

Weiler 99 rev.

SIEGE COINAGE ISSUES, cot'd



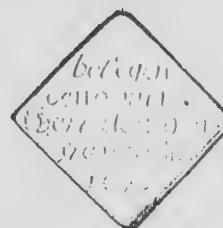
25 Stuivers
Weiler 145



Weiler 160 rev.



12½ Stuivers
Weiler 168



Weiler 180 rev.



6¼ Stuivers
Weiler 187

IN SEARCH OF LOODJIES

In the City of Groningen, as elsewhere, council members and mayors would usually receive a token for having attended a meeting. These raadstokens (or loodjies¹, as the common people referred to them) could be used in the city wine house to purchase wine. At the city treasurer's office one could exchange the tokens for actual money or for the payment of taxes, fines, rent and levies. These tokens circulated, at least in Groningen and environs, in daily usage as a city-guaranteed fiduciary money.

The earliest report tells of tokens in modest numbers being turned in by the innkeeper of the Hamburger beer house and by the supervisor of buildings of Leeuwarden in 1543. Writing in the 1986 annual collection of articles of Koninklijk Nederlands Genootschap voor Munt-en Penningkunde, the late Dr. A.T. Puister speculated that in the years 1515 to 1560, a period with very few known genuine coins, the circulation of money probably consisted mostly of these tokens, especially for small change. In 1543 and 1586, these tokens were exchangeable at the city treasurer's office at the value of three Groningen stuivers; but, after September 1, 1601 they were worth only two Brabant stuivers. By resolution of the council of May 9, 1609, the council tokens were

¹The word "loodjies" in Dutch means small pieces of lead, lottery chips, seals, the proverbial objects of fate, probably used perjoratively to distinguish such tokens from money in specie having an intrinsic value. Compare the usage of "loodjies" to "steelies" referring to the zinc coated steel cents made in 1943 during the wartime copper shortage.

abolished.

These raadstokens, or council tokens, were minted in fairly large numbers. Made of yellow copper but valued at roughly the weight of 2.9 grams of silver stuivers, the tokens were a tempting target of counterfeiters. In 1586 the cost of minting 4450 pieces was 134 Emderguildens and 1 stuiver (an Emderguilden then being worth 10 stuivers, this meant that the cost of production, die cutting, smithing, wages and the cost of the yellow copper purchased by mintmaster Hans Thom Busse was one-third of the official value). After having taken in 5335 tokens by the end of 1586, the Erb. Raedt ordered production of another 4450 pieces, possibly on the hope or expectation that not all would be redeemed. The city management corresponded about this with their colleagues in Bremen where the widow of Pawel de Witten possessed a small barrel of them but did not know what they were. In their letter of April 23, 1601 to Bremen, the Groningen city council sent a real token and mentioned that "The real one is worth three unstamped ones". The letter mentions only one counterfeit token of 1591, whose distinguishing feature, among others, is the aureole around the heads of the eagles. Dr. Puister comments that he has never found such an example. The two 1591 dated pieces in the writer's collection lack the aureole over the eagle's heads. The reference to stamping is assumed to mean the practice of authenticating a real token (or coin) by application of a counterstamp at some time after minting. In the writer's limited experience, he has not observed such a

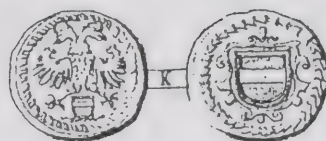
counterstamp on a Groningen raadstoken, nor does one appear in the illustrations with the Puister article. Perhaps, the real tokens as later accepted by the city treasurer and those bearing the imprint of the stamp were redeemed and destroyed when the practice of issuing raadstokens was abolished in 1609, leaving the unknowing public holding a quantity of fakes and some genuine, but indistinguishable, pieces, much like the widow de Witten.

Dr. Puister lists nine types of Groningen raadstokens, Nos. 1.901 through 1.909, all in copper, and all approximately 25 mm. in diameter. The obverse depicts the two-headed eagle and shield with cross bar on the eagle's breast or below it, as the heraldic symbol of the City of Groningen; on the reverse of 1.901 through 1.907 is the Groningen shield, but the reverse on Nos. 1.908 and 1.909 contains only four dots arranged in a square. Dating of the types is not exact, as Nos. 1.901 and 1.902 are without date but are thought to have been issued circa 1540/50 and 1550/60 respectively, and Nos. 1.905, 1.906 and 1.907 though dateless are thought to have been issued circa 1580. Of the dated tokens, Nos. 1.903 and 1.904 are dated 1571 and 1572, while examples of No. 1.908 bear the dates of 1578, 1580, 1581, 1583, 1585, 1590, 1591 and 1593. No. 1.909 pieces are dated 1579, 1580, 1581, 1590, 1594, and 1595. A few examples of Nos. 1.908 and 1.909 are known in silver, probably made as proof or presentation pieces.

GRONINGEN RAADSTOKENS



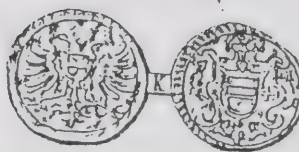
1.901 ca. 1440/50



1.902 ca. 1550/60



1.903 1571, 1572



1.904 1571, 1572



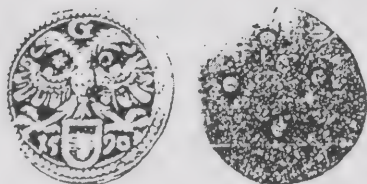
1.905 ca. 1580



1.906



1.907



1.908
1578, 1580, 1581, 1583,
1585, 1590, 1591, 1593



1.909
1579, 1580, 1581, 1590
1593, 1594, 1595

Suggested Reference Guide

Munten van Friesland, Groningen en Drenthe, P.O. van der Chijs
(1973 reprint of 1855 book in Dutch)

De Nederlandse Noodmunten van de Tachtigjarige Oorlog, H. Enno
van Gelder (in Dutch)

Dude Munten uit Groningen en Ommelanden, Feith and Stratingh
(in Dutch)

Groningen-Munster Koln, Hanno Weiler, 1972 (in German)

Officiële Catalogus Silveren Munten Geslagen door de seven
Provincies der Verenigde Nederlanden, Zonnebloem
(2 vol. standard reference catalog for years 1576-1795,
in Dutch)

Nederlandse Historiepenningen, Gerard van Loon, (1723-31, 4 vol.
in Dutch, 5 vol. in French - impressively illustrated)

De Nederlandse Munten, H. Enno van Gelder (in Dutch)

Acknowledgments

I express heartfelt thanks to many of my friends, colleagues and family members whose assistance, encouragement and expertise have helped enormously and who sometimes suffered my excessive zeal in studying and collecting Groningen coins and medals. At the risk of omitting many, I mention a few: Lawrence C. Korchnak for his enthusiastic help on siege coins; Fred G. van den Haak for his reference information; Robert Turfboer, M.D. for invaluable translations; and Gerrit Kraaijenhof, dauntless Dutch coin hunter.

Collecting U.S. Encased Postage Stamps

by Wayne K. Homren

Presented to

The Western Pennsylvania Numismatic Society

March 1, 1994

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This paper provides an overview of Encased Postage Stamps manufactured as a substitute for small change during the U.S. Civil War. For more information, refer to The Standard Catalogue of Encased Postage Stamps by Michael J. Hodder and Q. David Bowers (Bowers and Merena Galleries, Wolfeboro, NH, 1989).

Historical Background

Throughout history, times of war have been times of great upheaval and change. Hostilities greatly alter local and national economies. The U.S. Civil War brought about vast changes in the circulating money of the nation. Citizens on both sides of the conflict began hoarding gold and silver, and before long there was a severe shortage of coins in circulation. Commerce began to suffer, and soon the population resorted to all manner of substitutes for small change.

Some grocers took to filling packets with 25 cents worth of flour, to be given in change in place of quarters. Other merchants and individuals began printing their own paper money in small denominations to be used as change. These promissory "scrip" notes could be redeemed only by their issuers. Shoppers found themselves with pocketfuls of IOU's at the end of the day, each good only at the place of issue.

Postage stamps were also pressed into service. While these had a universal value, they also had a severe drawback: once soiled by circulation, they would be worthless as postage. The adhesive backing posed further problems. Humidity and moisture from people's hands caused the stamps to stick to whatever surface they came in contact with.

One solution was to place stamps inside protective envelopes, with the value written on the outside of the envelope. Printers and merchants eased the burden by producing small envelopes with values printed on the outside. While the envelopes protected the stamps, they did not protect recipients from miscreants who would place stamp-size squares of paper in the envelopes and pass them at full value.

John Gault's Invention

An entrepreneur from Boston named John Gault devised a solution to this dilemma: the encased postage stamp. Gault's invention provided a way to protect stamps while still allowing them to be seen. The stamps were laid on a brass disk with a small piece of cardboard backing between. Atop the stamp was placed a disk of clear mica. Finally, a brass frame was bent around the sandwich, locking the components together. About the size of a quarter, Gault's encasement allowed stamps to circulate without fear of damage or fraud.

Gault recieved a patent for his invention on August 12, 1862, and contracted their production to the Scovill Manufacturing Company. Since encased stamps would circulate at the face value of the stamp, Gault needed a way to cover the cost of their manufacture (not to mention his profit margin). His solution to this problem was as American as apple pie: he sold advertising on the back of the stamp case!

Merchants would pay Gault a premuim to produce encased postage stamps with their message on the back. Eventually 31 merchants (including Gault himself) would advertise 34 different products on his encasements. Each piece carried its message from person to person as it changed hands in the marketplace. Gault's advertisers included some of the biggest merchandisers of the day. Amazingly, some of these businesses are still in operation today, including Lord & Taylor department store (New York), Shillito's department store (Cincinnati), and Bailey, Banks & Biddle jewelers.

Eight denominations of stamps were used in Gault's encasements: 1¢, 3¢, 5¢, 10¢, 12¢, 24¢, 30¢, and 90¢. The four smallest denominations corresponded to circulating coins and are the most common. The larger odd-value denominations were used only for postage and would have been more difficult to use in circulation. The 24¢, 30¢, and 90¢ encasements are very rare.

Gault's invention served a very useful purpose in its time, but it was soon made obsolete in the Union by Postage and Fractional Currency. These notes began appearing in August 1862, the same month as Gault's patent. As the new notes became more plentiful, they drove from circulation nearly all other coin substitutes, including Gault's encased postage stamps.

The Issuers

Gault Himself

J. Gault Gault issued one type of encasement showing only the name *J. Gault* and the patent date of his invention. These were undoubtably samples used to advertise his own product.

Kirkpatrick & Gault Later Gault moved to New York City and took on Joseph Kirkpatrick as a partner. The team of Kirkpatrick & Gault issued an encasement bearing a

more extensive message: *Applications for advertising on this currency to be addressed to Kirkpatrick & Gault, No. 1 Park Place, N.Y.*

The Massachusetts Merchants

Since Gault was living in Boston in 1862, it seems natural that many of the earliest issuers of encased postage stamps were based in Massachusetts. The largest of these was J. C. Ayer & Co. of Lowell, MA. Ayer manufactured patent medicines. His products were used around the world. Three different Ayer's messages graced Gault's encased postage stamps. Ayer's pieces are the most common of all encased postage stamps.

James C. Ayer and Company (Lowell, MA)

Ayer's Cathartic Pills These were a digestive remedy packaged in small boxes wrapped in ornate paper.

Ayer's Sarsaparilla Ayer's advertising states that his Sarsaparilla is "a skillfully-prepared combination of the best alternative medicines, classified in science as blood-purifiers." There are three major varieties of this encasement, with "Ayer's" appearing in small, medium, and large letters.

Take Ayer's Pills This encasement says it all.

Boston, MA

Joseph L. Bates began his career as a maker of musical instruments in 1828. He expanded to include umbrellas and combs and later opened a store on Washington Street near Faneuil Hall. His line of *Fancy Goods* eventually included ornate frames and art objects. While he prospered for some time, he suffered greatly in the Panic of 1873, and died broke in 1886.

Brown's Bronchial Troches John I. Brown was an apothecary who ran a small drugstore in south Boston. His sideline of medical products made him a wealthy man. His Bronchial Troches were a throat remedy popular with singers, actors, and public speakers.

Burnett's Cooking Extracts Joseph Burnett founded a perfume and extracts business in 1837 at the age of 17. He was a likable and popular philanthropist, who died tragically in a carriage accident in 1894.

Burnett's Cocoaine Kalliston This encasement advertised Burnett's personal care products. Cocoaine was a coconut oil based hair care product, and Kalliston was a skin cream.

Hopkinton, MA

Arthur Claflin Born in Hopkinton in 1836, Arthur M. Claflin first sought his fortune in Atchison, Kansas, where he opened a general store. Violence between pro- and anti-slavery settlers led him to return to his hometown. This time he started the clothing store advertised on his encasements. After the Civil War he returned to Kansas to marry the sweetheart he left behind.

The New York Merchants

There were seven issuers of Encased Postage in New York City:

Aerated Bread Co. Invented by Stephen Ambler of Brooklyn, Aerated Bread was produced by a process involving carbonated gas instead of yeast. It was popular at first as a novelty item, but the business failed by 1864.

Dougan the Hatter Dougan's business was located in the Wall Street area of the city. His encasement is the only one to feature a picture of the advertised product - a hat.

Drake's Plantation Bitters Patrick H. Drake's concoction featured 100 proof rum as its main ingredient. It was a popular product at a time when alcohol was taxed but "medicines" were not. His cryptic slogan "S.T. 1860.X" appeared on all Bitters bottles and advertising, prompting much speculation and free publicity.

Hunt & Nash (Irving House) Located at Broadway and 12th Street (near Union Square), Irving House was a fashionable hotel in its day. Their encasements promoted the hotel's *European Plan*, where rooms were charged at a flat rate with additional services available for a fee.

Lord & Taylor In partnership with his wife's uncle John Taylor, English immigrant Samuel Lord began a dry goods business in New York's Greenwich Village in 1830. Lord & Taylor expanded into America's first Department Store, opening in 1853. By 1862 their business operated in three locations. The flagship store on Broadway was damaged in the 1863 draft riots.

Mendum's Family Wine Emporium George Mendum's establishment at Broadway and Cedar was a combination saloon and delicatessen. It became a tourist attraction during the Civil War.

North America Life Insurance Co. Nathan Morgan was the first actuary for the

newly-formed Manhattan Life Insurance Company in 1851. He made history of sorts by writing the first group insurance policy 1854 (covering a group of 700 Chinese laborers working on the Panama Canal). In 1862 he founded his own firm, North America Life Insurance Co. The firm prospered during the Civil War, but failed in the Panic of 1873.

S. Steinfeld Simon Steinfeld's store was at 70 Nassau Strret, near Dougan the Hatter (at 102 Nassau). He sold French Cognac Bitters, another high-alcohol content patent medicine.

White the Hatter George White's business was located at 216 Broadway, the same building as P.T. Barnum's famous American Museum. During 1863 he issued civil war store cards. A Confederate sympathizer set fire to the building on Thanksgiving Day 1864, greatly damaging White's stock.

The Philadelphia Merchants

J. Bailey & Co. Founded in 1832, J. Bailey & Co. was America's largest jewelry firm by 1862. Their address at 819 Chestnut street is misspelled "Chesnut" on their encasement. The firm is still in business today as Bailey, Banks, & Biddle.

G. G. Evans George G. Evans was a successful and diversified entrepreneur. His primary business was selling books, and he eventually opened stores in New York and Boston. He sold California Wines as well, and this product is advertised on his encasements. Evans was the publisher of the *Illustrated History of the United States Mint*, published in various editions from 1885 to 1901. Evans encasements are slightly different from the others, and do not bear Gault's patent notice.

N & G Taylor & Co. In business since 1810, the N & G Taylor company manufactured and sold a wide variety of metal products, including tin plate, sheet iron and copper, machine tools, cans, and utensils.

The Midwest Merchants

Chicago, IL

Gage Brother & Drake (Tremont House) This lavishly appointed hotel was built in 1850 and acquired three years later by brothers David and George Gage. In 1855 John B. Drake bought a 25% interest in the hotel. George Gage was a friend of fellow Republican Abraham Lincoln. He sold his interest in the hotel to Drake and was later elected to the Illinois state legislature. The building was destroyed in the great Chicago Fire in 1871. It was rebuilt by a new owner in 1873.

John W. Norris The son of a lawyer, Norris opened his newspaper dealership in 1860. He sold books, magazines, and later expanded to include stationary, diaries, and songbooks.

Peoria, IL

B.F. Miles Benjamin Franklin Miles was born in Pennsylvania, studied medicine, and became a doctor. In 1853 he moved to Peoria to join a local drug firm. Soon he established his own business, selling drugs, paints, oil, and glassware. The Miles encasement is the rarest in the series. Only seven examples are believed to exist today.

Evansville, IN

H.A. Cook Cook moved with his family from New York City to Evansville shortly before the Civil War. His father opened a grocery business which the younger Cook later expanded into a general store.

Schapker & Bussing Bernard Schapker and John Bussing were two German immigrants who formed a partnership in 1860. Their dry goods business continued until the Panic of 1873 forced them to close.

Detroit, MI

Frederick Buhl A second-generation German immigrant, Buhl formed a partnership with his brother in 1833, buying the business of a deceased Detroit hatter. His brother left the business in 1855. Buhl was a very successful businessman and also served as Mayor of Detroit. His business was still in operation in 1900.

Cincinnati, OH

L.C. Hopkins Lewis C. Hopkins entered the dry goods business as a delivery boy at the age of 16. He married his boss' daughter and became a partner in the business. By 1861 he was the sole proprietor. He prospered during the Civil War by supplying the Union Army with uniforms and other goods.

Ellis, McAlpin & Co. John W. Ellis and George Washington McAlpin operated a wholesale dry goods business, selling merchandise to Midwestern and Southern distributors.

Pearce, Tolle & Holton This partnership, formed in 1860, was also a wholesale dry goods distributor, shipping merchandise down the Mississippi river.

John Shillito & Co. This dry goods store, founded in 1830, "The Oldest Store West of the Alleghenies" remained in the family until 1928 and is still in operation today.

Milwaukee, WI

Sands' Ale Josiah J. Sands was a Chicago brewer who developed a process for giving greater shelf life to his ale. This allowed him to expand his business to a larger geographical area. In 1859 he purchased a Milwaukee brewery and operated it successfully throughout the Civil War. It was sold in 1867. Sands' Ale encasements are the second rarest in the series - only eight specimens are known.

The Canadian Issuer

Weir & Larminie William Weir and G.H. Larminie were bankers and bullion dealers in Montreal, Canada. Bank auditors discovered several dubious loans authorized by Weir. He was indicted, tried, and convicted of fraud. He died after being released from prison.

Rarity

All encased postage is rare today. Many were destroyed shortly after issue by people seeking to use the stamps for postage. The surviving pieces were saved as souvenirs, eventually ending up in the hands of collectors.

Robert Kincaid of Hastings, Nebraska compiled extensive charts listing pieces from all major collections and auctions. These charts were the basis for the rarity estimates in the Hodder-Bowers book.

The following table summarizes Kincaid's results. Be aware that rating rarity is not an exact science. While it is possible to get detailed counts on pieces impounded in well known collections, it is much more difficult to extract meaningful counts from auction appearances. It is often impossible to tell if an item listed in different auctions implies the existence of several different pieces, or is only the reappearance of the same individual specimen. These numbers are only a general guide. Where Kincaid lists a small number of appearances (fewer than 20) the table contains his exact count. For higher populations the numbers are round figures. For example, Kincaid concluded that "over 300" 3¢ Ayer's Sarsaparilla pieces exist. The approximate number "300" appears in the table.

Kincaid's efforts have been continued by Fred Reed. Reed's records currently list about 8,000 appearances of encased postage stamps. However, I have been informed by Mr. Reed that the proportion of each type is similar in both lists. Thus the relative rarities of pieces as shown by Kincaid's results are still fairly accurate.

The items shaded in the table represent pieces in the author's collection; these are on exhibit tonight.

Encased Postage Stamp Rarity Table

Type/Denomination	1	3	5	10	12	24	30	90	Total
Aerated Bread	15	0	1	0	0	0	0	0	16
Ayer's Cathartic Pills	50	200	20	17	5	1	2	0	295
Take Ayer's Pills	50	150	10	20	10	0	1	1	242
Ayer's Sarsaparilla	190	300	23	33	10	3	2	1	562
Bailey	10	10	10	10	1	0	0	0	41
Bates	50	5	5	8	3	1	0	1	73
Brown's Bronchial Troches	5	20	40	20	3	0	0	0	88
Buhl	10	1	10	10	1	1	0	0	33
Burnett's Cocaine Kalliston	20	10	15	30	10	1	1	2	89
Burnett's Cooking Extracts	20	20	40	30	10	1	1	1	123
Claflin	5	1	3	2	1	0	0	0	12
Cook	0	0	10	15	0	0	0	0	25
Dougan	15	10	5	2	0	0	0	0	32
Drake's Plantation Bitters	150	100	30	30	10	3	2	3	328
Ellis, McAlpin	1	3	3	6	3	10	0	0	26
Evans	15	10	2	1	0	0	0	0	28
Gage Brothers (Tremont House)	10	8	30	20	2	0	0	0	70
Gault	10	15	90	165	30	30	20	10	370
Hopkins	1	10	3	1	0	0	0	0	15
Hunt & Nash (Irving House)	3	10	40	25	10	3	2	0	93
Kirkpatrick & Gault	5	10	50	30	10	20	20	10	155
Lord & Taylor	5	15	10	30	10	3	2	2	77

Type/Denomination	1	3	5	10	12	24	30	90	Total
Mendum	40	1	20	10	10	0	0	0	81
Miles	1	0	6	0	0	0	0	0	7
Norris	10	2	3	5	0	0	0	0	20
North America Life Ins.	70	30	3	12	3	0	0	0	118
Pearce, Tolle, & Holton	1	6	6	1	1	1	0	0	16
Sands' Ale	0	0	6	2	0	0	0	0	8
Schapker & Bussing	2	30	30	20	1	0	0	0	83
Shillito	5	15	50	10	1	0	0	0	81
Steinfeld	15	0	1	1	1	0	0	0	18
N & G Taylor	6	4	2	2	1	0	0	0	15
Weir & Larminie	5	2	1	30	0	0	0	0	38
White	10	5	2	2	0	0	0	0	19
TOTAL	805	1003	580	600	147	78	53	31	3297

Collecting Encased Postage by Denomination

There are several ways to collect encased postage stamps. Stamp collectors may desire one example of each of the eight denominations. The following table summarizes rarity by denomination. Note that the four smallest denominations account for over 90% of all encased postage stamps.

Denomination	Estimated number	Percentage	
1¢	805	24.42%	90.63%
3¢	1003	30.42%	
5¢	580	17.59%	
10¢	600	18.20%	

Denomination	Estimated number	Percentage	
12¢	147	4.46%	9.37%
24¢	78	2.37%	
30¢	53	1.61%	
90¢	31	0.94%	
Total	3297	100.00%	100.00%

Collecting Encased Postage by Merchant

The most popular way to collect encased postage stamps is by merchant. Several merchant issues are extremely rare, and completing a set is a very difficult goal. The following table orders the merchants by overall rarity.

Rank	Merchant/Type	Estimated Number	Rarity Group
1	Miles	7	Very Rare
2	Sands Ale	8	
3	Clafin	12	
4	N & G Taylor	15	Rare
5	Hopkins	15	
6	Aerated Bread	16	
7	Peirce, Tolle, & Holton	16	
8	Steinfeld	18	
9	White the Hatter	19	
10	Norris	20	
11	Cook	25	Very Scarce
12	Ellis, McAlpin & Co	26	
13	Evans	28	

Rank	Merchant/Type	Estimated Number	Rarity Group
14	Dougan the Hatter	32	
15	Buhl	33	
16	Weir & Larminie	38	
17	Bailey	41	
18	Gage Brothers (Tremont)	70	Scarce
19	Bates	73	
20	Lord & Taylor	77	
21	Shillito	81	
22	Mendum	81	
23	Schapker & Bussing	83	
24	Brown	88	
25	Burnett's Cocoaine Kalliston	89	
26	Hunt & Nash (Irving House)	93	
27	North America Life Insurance	118	
28	Burnett's Cooking Extracts	123	
29	Kirkpatrick & Gault	155	Common
30	Take Ayer's Pills	242	
31	Ayer's Cathartic Pills	295	
32	Drake's Plantation Bitters	328	
33	Gault	370	
34	Ayer's Sarsaparilla	562	

Collecting by Geographic Region

Another way to look at the series is by geographic region. For example, collectors of New York tokens might want to include encased postage stamps by New York issuers in their collections. The following table outlines the regions by rarity and issuers. Note that the three

largest regions (Massachusetts, New York, and Ohio) account for 68% of the types and nearly 90% of all individual pieces.

Location	Rarity			Issuers		
	# Pieces	Percent		# Types	Percent	
Massachusetts	1854	56.23%	89.00%	9	26.47%	68.00%
New York	937	28.42%		10	29.41%	
Ohio	138	4.19%		4	11.76%	
Indiana	108	3.28%	11.00%	2	5.88%	32.00%
Illinois	97	2.94%		3	8.82%	
Pennsylvania	84	2.55%		3	8.82%	
Canada	38	1.15%		1	2.94%	
Michigan	33	1.00%		1	2.94%	
Wisconsin	8	0.24%		1	2.94%	
Total	3297	100.00%		34	100.00%	

Acknowledgments

I would like to thank two fellow encased postage collectors. Bob Kincaid helped kindle my interest in the series, and his rarity data provided the basis for the analysis shown here. Local collector Dr. Charles Gratz caught the bug from me, and we've spent many hours together studying pieces offered for sale. Finally, I'd like to dedicate this paper to WPNS member Earl Coatsworth, who blazed the trail years before.

BRITISH COMMEMORATIVE MEDALS

A presentation given to the Pittsburgh Numismatic Society,

March 31, 1994 by Gerald S. Porter.

Since the time of Elizabeth I, (1558-1603), medals have been struck or cast to record events of the times. Some of these events are represented in the pieces you will see tonight. They are Coronations, Jubilees, Victories, Peace, Deaths, Royal Visits, etc. Some of them are official, authorized by the Royal Mint or other authorities. Others were made as souvenir medals that are so numerous that, to my knowledge, there is no comprehensive catalog depicting them.

To the aspiring medal collector some topical theme medal suggestions to collect are Portraits and Personages, Political or Economic History, Designers, Battles, Modes of Transport, Life Saving, Exhibitions, Buildings, Openings, etc. Most of the souvenir medals are quite inexpensive and relatively easy to acquire. The officials range in price from about \$10 to \$20 to many thousands of dollars.

To illustrate some of the events, a list of the few medals in my collection is provided. I have been working on a type set of British Commonwealth Coins for some years with the main theme: Portraits of the Monarchs. To me it was only natural to become interested in Portrait Medals. There has been no established method or route followed in collecting these medals. As I saw a piece I liked I bought it; thus the 'hodge-podge' of material you see tonight.

First a few words about the manufacture of medals would seem appropriate. The early 'modern' medals were cast and later ones were mostly struck. Metals used were gold, silver, bronze, brass and 'white metal'. Latin was used for the wording on early pieces as it was the accepted international language. This can cause confusion regarding the use of the V for U in the wording; also the name of the monarch which was in Latin.

Example" GVILIELMVS for WILLIAM and CAROLVS for CHARLES.

The list begins with Coronation Medals, official and unofficial. Next Jubilee Medals which commemorate the number of reigning years. Then Royal Visit, Victory, Peace, and Death Medals. Also added are two Decorations and a Cutler's Guild Medal.

CORONATION MEDALS

Edward VII, (1902-10), *August 9, 1902
Official, 32mm, Silver, (by G.W. deSaulles) F-353.1
Official, 56mm, Bronze, (by G.W. deSaulles) F-353.1
Obv: Bust of Edward
Rev: Bust of Alexandra, (Princess of Denmark)
(also in Gold, 56 & 31mm; Silver, 56mm)

*Date changed from June 29 due to Edward's emergency appendectomy

Edward VII, Aluminum, 32mm, (POSTPONED TO AUGUST 9. on edge)
Obv: Bust of Edward
Rev: Commemoration wording & vital statistics

Edward VII, Bronze, Crown-shaped, 37x37mm, looped
Obv: Jugate busts of Edward & Alexandra within heart
Rev: CHILDRENS FETE GLASGOW, Arms

George V, (1910-1936), June 22, 1911
Official, Silver, 31mm, (by B. Mackennal), F-362.1
Obv: Bust of George
Rev: Bust of Mary
(also in Gold, 51 & 31mm, Silver, 51mm, Bronze, 51mm)

George V, Gilt, 32mm. looped with royal crested ribbon,
Obv: Jugate busts of George & Mary
Rev: Coronation information, crown & scepters

George V, Aluminum, 32mm, holed
Obv: Jugate busts of George & Mary
Rev: Coronation information

George V, Bronze, Uneven-shaped, crown at top
Obv: Jugate busts of George & Mary
Rev: CORPORATION CELEBRATION GLASGOW, Arms

Edward VIII, (1936) *May 12. 1937
Bronze. 39mm
Obv: Bust of Edward
Rev: Coronation scene

*abdicated prior to coronation date; many souvenir coronation medals were made in anticipation of the event.

CORONATION MEDALS

George VI, (1936-1952), May 12, 1937
Official, Silver, 32mm, (by P. Metcalfe) F-388.1
Obv: Bust of George
Rev: Bust of Elizabeth, (the Queen Mother)
(also in Gold, 58 & 32mm; Silver, 58mm; Bronze, 32mm)

George VI, Antiqued Silver, 28mm, F-387.9, (type)
Obv: Jugate half-body busts of George & Elizabeth
Rev: Brittanica, Westminster Abbey, CORONATION 1937
(similar to one of The Three Kings of 1936 medals by Pinches)

George VI, Aluminum, 38mm, (by Thomas Fattorini Ltd.)
Obv: Jugate busts of George & Elizabeth
Rev: Coronation information

George VI, Aluminum, 35mm, looped with ribbon
Obv: Jugate busts of George & Elizabeth
Rev: Britannia, Westminster Abbey, LONG MAY THEY REIGN

George VI, Aluminum, 36mm, holed
Obv: Jugate busts of George & Elizabeth
Rev: Britannia with crown, Commonwealth Country Names

George VI, Australia, Brass, Cross-shaped with loop, 27mm
Obv: Jugate busts of George & Elizabeth
Rev: British & Australian Arms, AUSTRALIAN CELEBRATIONS

Elizabeth II, (1953-date), June 2, 1953
Brass, 32mm, (by Thomas. Fattorini Ltd.) F-404.6
Obv: Bust of Elizabeth (type)
Rev: Coronation information

Elizabeth II, Bronze, 37mm, (by A. Toft) F-404.4
Obv: Bust of Elizabeth
Rev: Boat with crown

Elizabeth II, Canada, Bronze, 32mm, (by Royal Canadian Mint)
Obv: Bust of Elizabeth
Rev: Crown, Monogram and Coronation information
(School Children's Medal, passed out in honor of the event)

(no official medals were issued for the Coronation of Elizabeth II;
thus ending a tradition that started with James I in 1603)

JUBILEE MEDALS

Victoria, (1837-1901),

Golden Jubilee, (1837-87)

Bronze, 33mm, (by L. Chr. Lauer, Nurnberg)

Bronze, 40mm, (by L. Chr. Lauer, Nurnberg)

Obv: Bust of Victoria wearing crown and veil

Rev: Arms, JUBILEE OF THE REIGN 1837-1887

Victoria, Diamond Jubilee, (1837-97)

Official, *Bronze, 56mm, (by T. Brock)

F-348.1

Obv: Young head of Victoria

Rev: Veiled, crowned head of Victoria

*(also in Gold, 56 & 21mm; Silver, 56 & 21mm)

Victoria, Diamond Jubilee, Bronze, Diamond-shaped, 45x32mm, looped

Obv: Veiled, crowned head of Victoria

Rev: CHILDREN'S FETE IN COMMEMORATION GLASGOW, Arms

Victoria, Diamond Jubilee, Bronze, 32mm, (by H. Grueber)

F-348.5

Obv: Bust of FOUR GENERATIONS OF THE BRITISH ROYAL FAMILY

Rev: Jubilee information, Arms

Victoria, Diamond Jubilee, Australia?, Gilt, 25mm

Obv: Veiled, crowned bust of Victoria

Rev: Jubilee information

Victoria, Diamond Jubilee, Canada, Bronze, 30mm, (by Birks)

Obv: Bust of Victoria with crown and veil

Rev: PROTESTANT BOARD OF SCHOOL COMMISSIONERS MONTREAL,
Arms

Victoria, Diamond Jubilee, Ceylon, Silver, 37mm, (by Phillips)

Obv: Bust of Victoria with crown and veil

Rev: Jubilee information, elephant and temple

Governors Medal, (Sir J. West Ridgeway)

George V, (1910-36),

Silver Jubilee, (1910-35)

Official, Matte Silver, 58mm, (by P. Metcalfe)

F-386.1

Official, _____ Silver, 32mm, (by P. Metcalfe)

F-386.1

Obv: Jugate busts of George & Mary

Rev: Castle

(also in Gold, 58 & 32mm)

George V, Silver Jubilee, WM, Octagonal, 38mm, looped

Obv: Jugate busts of George & Mary

Rev: COUNTY OF MIDDLESEX PRESENTED BY THE COUNTY COUNCIL

JUBILEE MEDALS

Elizabeth II, Silver Jubilee, (1952-77), WM, 38mm
Obv: Bust of Queen Elizabeth
Rev: Crown & Orb, Jubilee information

F-428.4
(type)

ROYAL VISIT MEDALS

Edward VII, To India, 1875-1876, WM, 54mm, (by Ottley)
Obv: Bust of Edward as Prince of Wales
Rev: ROYAL VISIT TO INDIA 1875-1876
Arms, elephant, lion

George VI, To Canada, 1939, Silver, 37mm, (by Royal Canadian Mint)
Obv: Jugate busts of George & Elizabeth
Rev: Map of Canada, 1939

George VI, To Canada, 1939, Aluminum, 31mm, (by Birks)
Obv: Jugate busts of George & Elizabeth, 1939
Rev: Arms

George VI, To Canada, 1939, Aluminum, 32mm, holed, (by McKenzie Clay)
Obv: Jugate busts of George & Elizabeth
Rev: blank

Elizabeth II, To Canada, 1964, Silver, 40mm, (by Scully Ltd.)
Obv: Crowned bust of Elizabeth
Rev: 1864 ROYAL VISIT CANADA 1964
QUEBEC CHARLOTTETOWN

VICTORY MEDALS

George III, (1760-1820), *1798 Victory Medal
Bronze, 48mm, (by C.H. Kuchler)
Obv: Bust of George
Rev: Armed Britannia in front of weapons

F-249.7
B.H.M.458

* Commemorating the victories of the year.

DEATH MEDALS

Princess Charlotte, Death of, WM, (Tin), 39mm, by K & S, (Kempson & Son), Engraver, (Halliday)

Obv: Undraped Bust of Charlotte right

Rev: GREAT BRITAIN MOURNS! HER PRINCES WEEP!

DIED NOV. 6. 1817, C on tomb.

(Daughter of George III, Born Jan. 7, 1795, Married May 2, 1816)

PEACE MEDALS

George V, India, Peace Celebration, 1919, Bronze, 32mm

Obv: Jugate busts of George & Mary

Rev: PEACE CELEBRATION 1919,

ALLAHABAD SCHOOLS

(School Childrens Medal)

DECORATIONS

Victoria, Medal for Afghanistan, (1878-80),
Silver, 36mm, with hanger & ribbon

J-108

Obv: Crowned & veiled Victoria

Rev: Elephant & cavalry marching

AFGHANISTAN 1878-79-80

Edge inscription: 1459.PTE J.CAMPBELL. 6TH D.GDS

George V, War Medal, (1914-18)
Silver, 36mm, with hanger

J-144a

Obv: Bust of George

Rev: St. George slaying dragon, 1914 1918

Edge inscription: PTE. C. LOGAN. S.A.V.C.

GUILD MEDALS

Guild of Cutlers, 1899, Silver, with mount and ribbon

Obv: Arms of the Cutlers Guild, Elephant and Castle at top,
three sets of crossed swords, Elephants supporting
arms.

Rev: Engraved to: Doell Thorn/Livery/15th March 1899

This list represents only a very small number of the total medals made during this long period and is presented as an introduction to this fascinating series. If it happens to stir some interest in the subject then it will have been a worthwhile effort.

F = Fearon*

J = Joslin*

*see Bibliography below.

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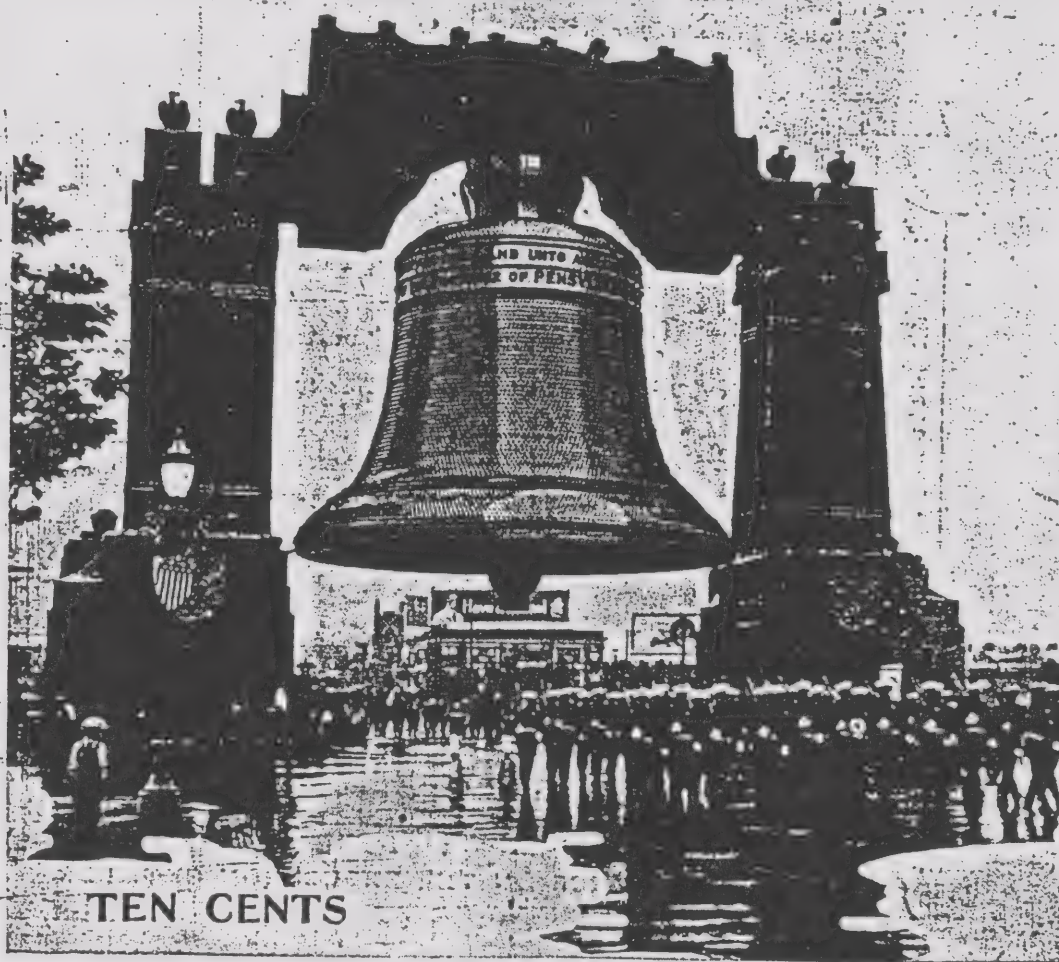
SUGGESTED ADDITIONAL REFERENCE

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OFFICIAL SESQUI CENTENNIAL DAILY PROGRAM *and* GUIDE



TEN CENTS

Monday and Tuesday, November 29 and 30, 1926

PRESENTED APRIL 5, 1994
BY RICHARD GAETANO BEFORE
THE WESTERN PA. NUMISMATIC SOCIETY

PROGRAMME

CLOSING THE ACTIVITIES OF THE YEAR

OF THE

Sesqui-Centennial International Exposition

Tuesday Evening, November 30, 1926

Sesqui-Centennial Auditorium

8:00 to 8:45 P. M.....Concert by Orthophonic Victrola.

8:45 P. M.....Grand Processional of the Sesqui-Centennial Festival Chorus and the Matinee Musical Club Chorus to the Stage, conducted by Mr. George E. Nitzsche.

9:00 to 9:10 P. M.....Selections by Twelfth Infantry Band.

9:10 to 9:20 P. M.....Sesqui-Centennial Festival Chorus, conducted by Mr. Bruce A. Carey.

(a) Unfold, Ye Portals—Gounod.

(b) Gloria from the Twelfth Mass—Mozart.

9:20 to 9:30 P. M.....Selections by Philadelphia Navy Yard Band.

9:30 to 9:40 P. M.....Sesqui-Centennial Festival Chorus

(a) To Thee, Our Country—Michberg.

(b) Deep River—Arranged by H. T. Burliegh.

9:40 to 10:00 P. M.....Arrival of Mayor Kendrick and party, and distinguished guests.

Selection—Harmonica Band.

10:00 to 10:10 P. M.....Matinee Musical Club Chorus, conducted by Helen Pulaski Innes.

10:10 to 10:25 P. M.....Address by the Hon. W. Freeland Kendrick, Mayor of Philadelphia and President, Sesqui-Centennial Exhibition Association.

10:25 to 10:35 P. M.....Chorus—

(a) America for Me.—Matthews.

(b) "Hallelujah Chorus"—Messiah—Handel.

10:35 to 10:40 P. M.....Address by Rear Admiral H. O. Stickney, United States Commissioner.

10:40 to 10:45 P. M.....Selection by Twelfth Infantry Band.

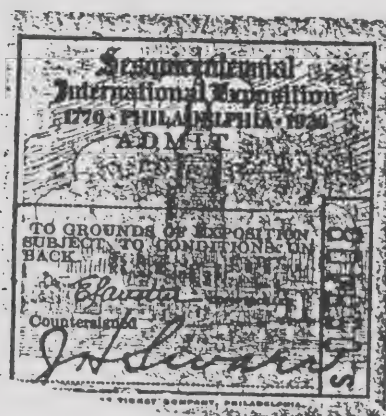
10:45 to 10:55 P. M.....Address by His Excellency, John H. Trumbull, Governor of Connecticut.

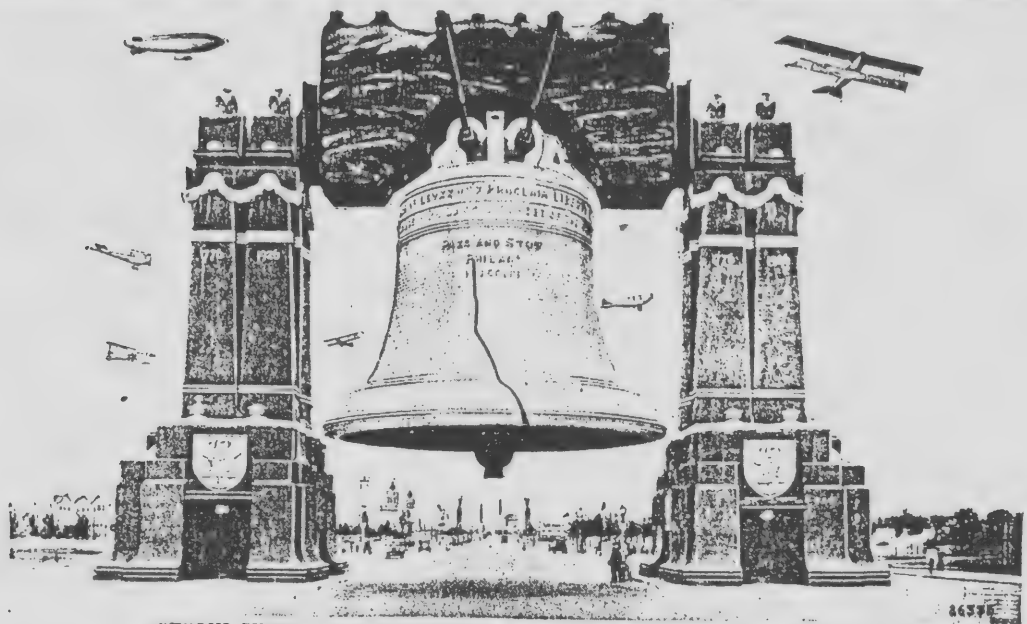
10:55 to 11:00 P. M.....Concluding remarks by the Hon. W. Freeland Kendrick, President of the Sesqui-Centennial Exhibition Association, closing the Activities of the year of the Exposition planned to commemorate the One Hundred and Fiftieth Anniversary of American Independence.

11:00 P. M.....Singing of the National Anthem by the Sesqui-Centennial Festival Chorus and entire assemblage, accompanied by the Combined Bands and Grand Organ, under the direction of Dr. Herbert J. Tily, Chairman of Music of the Sesqui-Centennial Exhibition Association.

11:00 P. M. to 1:00 A. M.....Dancing. Music by Lieutenant Frankel's Band.

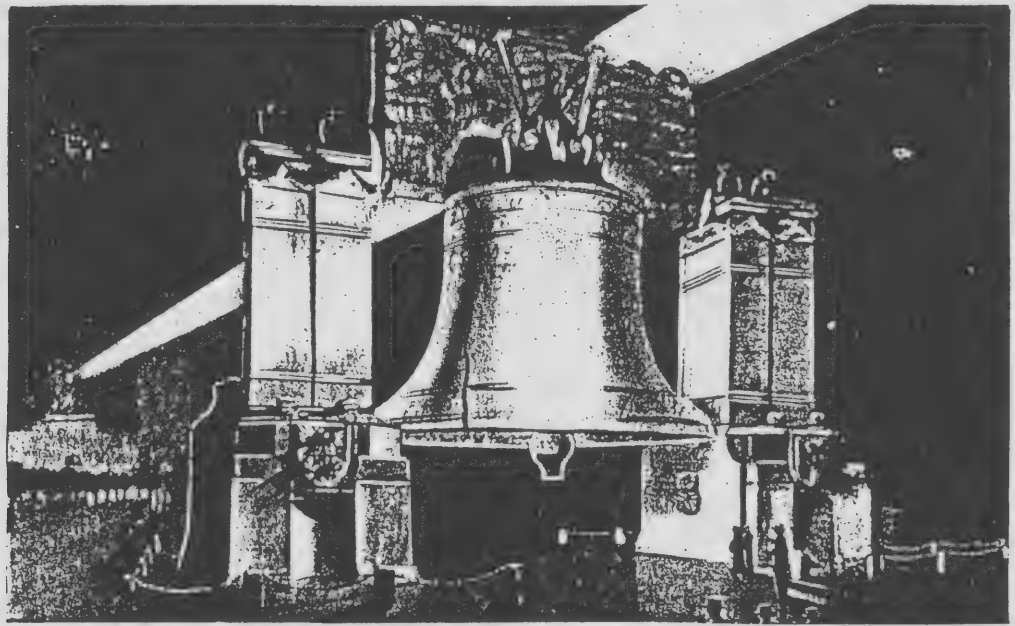
No Tickets Required.





SESQUI-CENTENNIAL INTERNATIONAL EXPOSITION, PHILADELPHIA, PA.

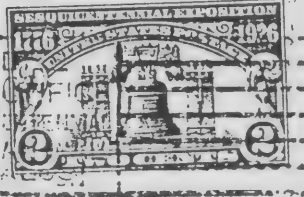
LIBERTY BELL, MAIN ENTRANCE, SESQUI-CENTENNIAL INTERNATIONAL EXPOSITION, PHILADELPHIA, PA.



Greetings from the
Sesqui-Centennial
International Exposition
Philadelphia, Pa.



Post Office
OFFICIAL



we, I am really
been decided all
of a sudden to
come. Am enjoying
it very much.
We arrived here
last night at 8:30.
We are not till
the morning at 11:00.
We are not till
the morning at 11:00.
We are not till
the morning at 11:00.

PHILA, Pa.
10-21-26

Miss Elsie Chandler
12 Dartmouth St.
Canton, Miss.

W. FREELAND KENDRICK
MAYOR



EDWARD LOEB
SECRETARY

CITY OF PHILADELPHIA
OFFICE OF THE MAYOR

Hon. Charles H. Kline, Mayor,
and The Honorable Members of
the Pittsburgh Council,
Pittsburgh, Pa.

November 18th
1926.

Gentlemen:

I wish at this time to express on behalf of the citizens of Philadelphia to the people of Pittsburgh thru' their distinguished Mayor, the Honorable Councilmen and the efficient Sesqui-Centennial committee of public spirited citizens which planned the building and exhibits, our heartfelt thanks and appreciation for the part they have taken to make this greatest World's Fair in commemoration of the Declaration of American Independence, an epoch-making event in American history.

I know of no other event during the life of the Sesqui-Centennial International Exposition that has given me more pleasure than the participation of Pittsburgh. Altho' many Nations and sister States have erected imposing structures in the shape of beautiful buildings on this site, the City of Pittsburgh is the only municipality in the world which is represented here by a separate building. From an architectural standpoint and from one of beauty, the Pittsburgh Building is one of the most admired on the grounds.

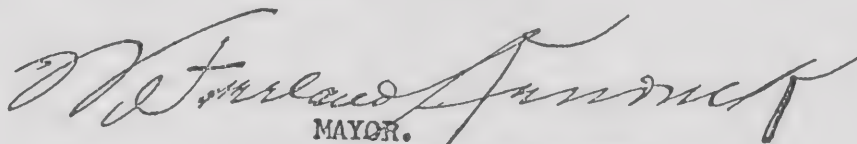
The Pittsburgh Building at the Exposition exemplifies the true spirit of your wonderful City. Hundreds of thousands of people have visited the building and viewed the motion pictures depicting your social, educational, industrial and commercial life. Your City has been advertised to its great advantage thru' out the length and breadth of this land. You have indeed cast your bread upon the waters which will return to you abundantly in the years to come.

I am very much pleased because I have many warm personal friends in the City of Pittsburgh, and I feel that the construction of this building and the activities of Pittsburgh people in exposition affairs have strengthened the bond of friendship which has existed for more than a century and a half between the people living along the shores of the Monongahela and Allegheny Rivers, and those residing between and along the Delaware and Schuylkill Rivers.

The people of Philadelphia appreciate this practical display of friendship, and it is my earnest hope that some time not far distant we may be able to reciprocate in a way which will express our gratitude.

With kindest personal regards, believe me

Very truly yours,


MAYOR.

PITTSBURGH'S PARTICIPATION IN THE
SESQUI-CENTENNIAL

Indian Warriors Attend Celebration of Pittsburgh Day at the Sesqui-Centennial

PITTSBURGH, the only city in the country represented at the Sesqui-Centennial Exposition by its own building, took an unique part in the Nation's celebration of 150 years of American Independence in Philadelphia. The Pittsburgh Building, the official gift of the citizens of Pittsburgh, erected from a fund of \$100,000 appropriated for that purpose, is one of the most attractive features of the Exposition. It is a perfect type of modern architecture and houses exhibits that set forth the civic, educational and industrial progress of Pittsburgh. In addition there is shown a motion picture exhibition which depicts the historical background of Western Pennsylvania and the subsequent development of a great metropolitan district.

Adjacent to the Pittsburgh Building and in striking contrast to it is a replica of the old brick redoubt built at Fort Pitt by Colonel Henry Bouquet in 1764. The original structure, is the only Colonial blockhouse now standing in the United States.

A decorative initial letter 'L' in a black and white woodcut style. The letter is large and bold, with a figure of a person, possibly a woman, integrated into its design. The figure is positioned within the loops of the 'L', appearing to be looking out or interacting with the letter. The background of the initial is filled with intricate, swirling patterns.

THE DEDICATION PROGRAM

(All musical numbers are by Pittsburgh composers)

Introduction by WILLIAM T. KERR, *Chairman Dedication Committee*

Vocal Selection—"Old Pittsburgh" RED ARROW QUARTET

Vocal Selections { "Come Where My Love Lies Dreaming"
"Oh Susanna" } *Stephen C. Foster*
RED ARROW QUARTETTE

Vocal Selection—"The Rosary" *Ethelbert Nevin*
RED ARROW QUARTETTE

Vocal Selection—"Sleepy Hollow Tune" *Richard Kountz*
RED ARROW QUARTETTE

H. P. CRAMER, *Tenor*

I. D. SCHAFFER, *Tenor*

R. M. GIBB, *Baritone*

F. W. SCHOELLER, *Basso*

W. R. CRAMER, *Pianist*

The exercises were followed by a luncheon for the Pittsburgh Committee and guests. After a tour of the Exposition under the escort of the Philadelphia Reception Committee headed by Mayor Kendrick the members of the Pittsburgh party were received by Mr. and Mrs. Edward T. Stotesbury at "Wingo", their country estate at Chestnut Hill. In the evening the Pittsburgh visitors were the guests of Mayor and Mrs. Kendrick at dinner and a performance of the historic pageant "Freedom" in the Exposition stadium.

PITTSBURGH DAY



HE climax in Pittsburgh's participation in the Sesqui-Centennial was reached in the observance of Pittsburgh and Stephen C. Foster Day on Saturday, September 25th, 1926. The program:

Selections—UNITED STATES ARMY BAND

Presentation of Chairman by WILLIAM T. KERR,

Chairman Arrangements Committee

Presiding—HON. WILLIAM H. STEVENSON *General Chairman*

Selections—UNITED STATES ARMY BAND

Selections—(a) "Aunty Skinner's Chicken Dinner" *Fields*

(b) "Close Harmony" *O'Hara*

P. R. R. RED ARROW QUARTET

Presentation of Mayor Kendrick—HON. DANIEL WINTERS,

President of Pittsburgh Council

Address—HON. W. FREELAND KENDRICK *Mayor of Philadelphia*

President of Sesqui-Centennial

Selections—UNITED STATES ARMY BAND

Selections—(a) "Nellie Was A Lady" *Foster*

(b) "Oh, Susanna" *Foster*

P. R. R. RED ARROW QUARTET

Presentation of Mayor Kline—HON. DANIEL WINTERS

President of Pittsburgh Council

Address—HON. CHARLES H. KLINE *Mayor of Pittsburgh*

Selections—UNITED STATES ARMY BAND

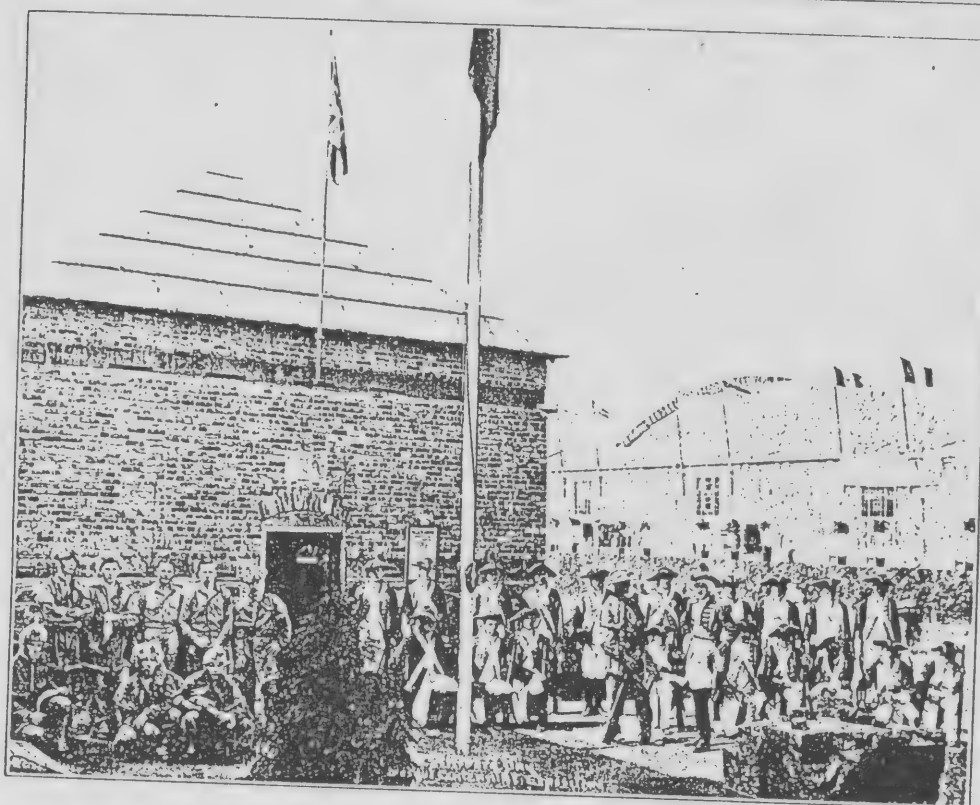
Reproduction of Attack by Indians on Fort Pitt, representing scenes in the history of Pittsburgh, 1758.

Participating in this reproduction are 150 Cherokee and Osage Indians exhibiting at the Exposition.

In taking the chair Mr. Stevenson told of the work of his committee in arranging for the exhibit and declared: "It is a matter of the keenest pride with us that Pittsburgh is the only city in the country represented by its own building in this great world's exposition. This structure is an index to western Pennsylvania's relative importance in world affairs today, just as in 1776, Pittsburgh was one of the bulwarks of the Colonies in their defense of the frontier."

President of Council Daniel Winters, presenting Mayor Kendrick, said:

"This is a great exposition, recalling to our minds the history and the deeds of valor of the past that have made this a great



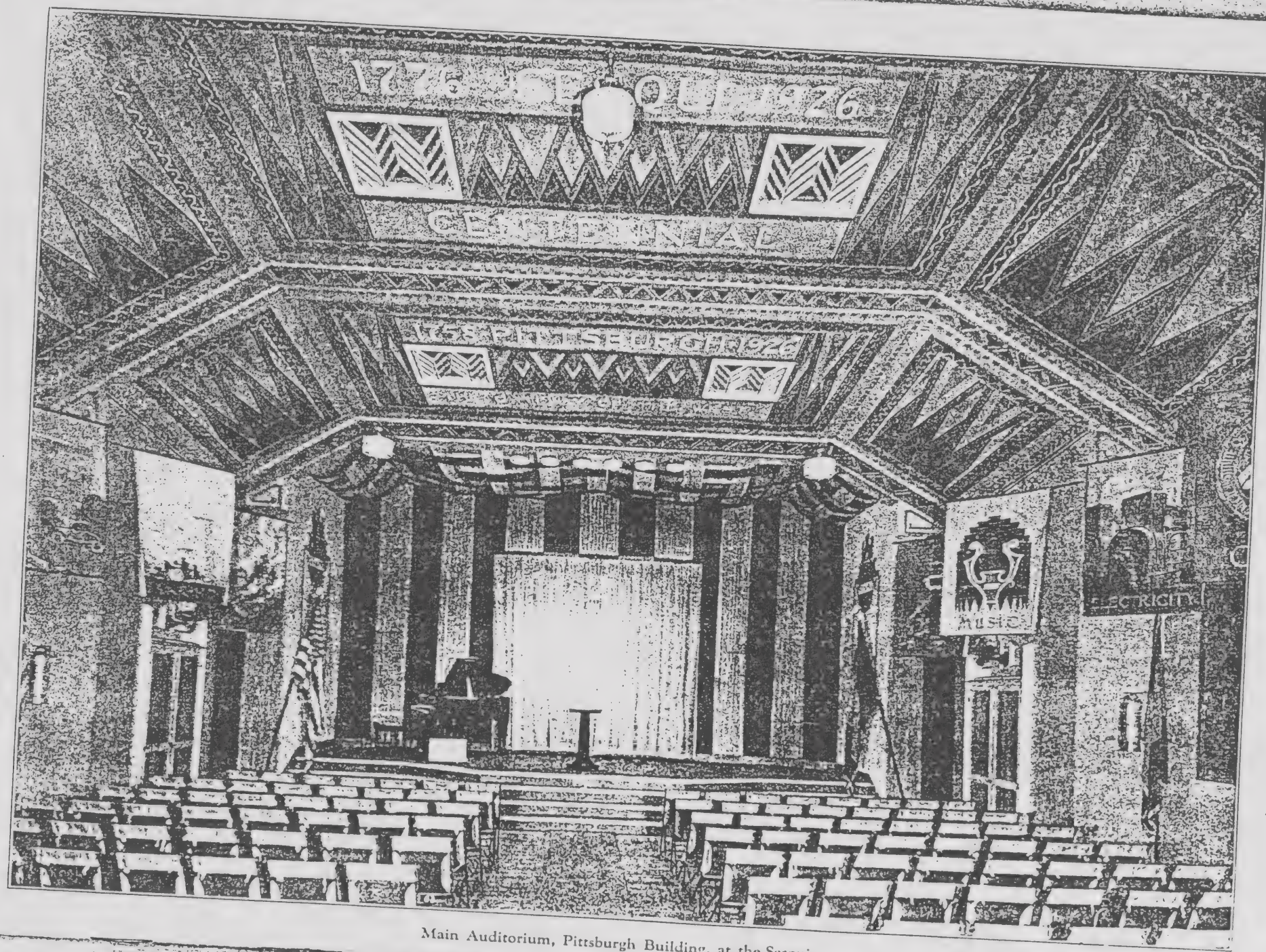
Impersonating Colonial Defenders, Pittsburgh Day at the Sesqui

nation. And I am indeed honored to present to you a man whose courage and energy made it the great success that it is, Mayor Kendrick."

Responding, Mayor Kendrick said: "The people of Philadelphia appreciate this practical display of friendship, and it is my earnest hope that some time not far distant we may be able to reciprocate in a way which will express our gratitude."

"We have achieved the unity of one flag, one country and one destiny," Mayor Kline said. "That is the highest ideal of human endeavor. Without Fort Pitt there would have been no Valley Forge and no Yorktown. There the prelude to the birth of our nation was staged. I am proud to be from Pittsburgh, and let me say that the Pittsburghers of today and tomorrow will carry on with the same high ideals that moved our forefathers to bring about the birth of the nation."

At the close of the exercises the spectacle of an Indian attack on Fort Pitt was staged by 150 Cherokee and Osage Indians in war regalia while the defenders were garbed in the uniforms of British and American troops of the period of the French and Indian War. The scenario of the Indian spectacle was written by George M. P. Baird.



Main Auditorium, Pittsburgh Building, at the Sesqui.



Celebration of Pittsburgh and Stephen Collins Foster Day at the Pittsburgh Building, Sesqui-Centennial Exposition, September 25th, 1926

Members Pittsburgh Sesqui Committee on the Platform:—First row (seated), left to right, Mayor W. Freeland Kendrick of Philadelphia, Mayor Charles H. Kline of Pittsburgh, William H. Stevenson, William T. Kerr, Daniel Winters, Edward G. Lang, Rev. George P. Donehoo.

Second row (standing), Robert Garland, Edward B. Lee, Mrs. Charles H. Kline, Miss H. Marie Dermitt, John S. Herron, P. J. McArdle (sitting).

U. S. SESQUICENTENNIAL EXPOSITION—1926 PHILADELPHIA, PA..

Purpose: To commemorate 150th anniversary of Declaration of Independence.

Organization: Idea conceived by John Wanamaker, "Father of Exposition"; Sesquicentennial Exhibition Association chartered 1922; limited public subscription to stock. Congress created National Commission 1925; authorized President to appoint National Advisory Commission, as auxiliary, on which latter all states and territories represented. City appropriated \$10,000,000 including \$5,000,000 at close to meet unpaid bills; Congress granted over \$2,000,000 directing that \$1,000,000 go for construction of four or more exhibit buildings.

Site: League Island Park and adjacent area, about 1000 acres, South Philadelphia. New Jersey Building and Swedish-American Memorial House remain as permanent structures together with Municipal Stadium, built for exposition.

Dates, Attendance: May 31-Nov. 30, 1926; also "post-exhibition" period, Dec. 1-31, 1926. Attendance 6,500,000; 4,600,000 paid (25,000,000 expected!).

Participants: President Coolidge extended broad foreign invitation "for the purpose of exhibiting the progress of United States and other nations in art, science and industry, trade and commerce . . .". Sixteen states and 43 foreign countries represented, 7 of each erecting own buildings. Federal displays included Mint Exhibit.

Comment: Five exhibition palaces and 72 other major buildings, mostly multi-colored, created spectacular "Rainbow City." For first time, exposition architecture was set-back or pyramidal style, originally developed for skyscrapers. Huge lighted Liberty Bell at entrance called "largest electrical structure ever." First exposition to use sound amplification; first comprehensive display of diesel engines, radios, electric refrigeration, "talking" motion pictures and multiple message telegraphy. Sports program climaxed by Dempsey-Tunney bout for heavyweight championship. Precedent was established by first appearance upon U. S. coin of likeness of a living U. S. President—commemorative half dollar. Exposition's financial failure attributed to local skepticism, Sunday closing, no midway and incompleteness at opening.

Medals: Official Medals designed by Albin Polasek; struck in Mint Exhibit on grounds; Copper piece not listed previously.

OFFICIAL MEDALS



Obv. In upper center, Washington bust, facing r., within 13 stars; below, Philadelphia / 1926 / (Liberty Bell); around, Sesquicentennial-International-Exposition
Rev. Liberty, torch in upraised l. hand and palm branch in r., rides flying Pegasus to r., above clouds; torch held between sun and rays; incuse, at l. border near edge, Albin Polasek (designer).

451. Copper. Size 22. Very rare. 75.00
452. Bronze. Scarce. 20.00
453. Brass. Scarce. 20.00
454. Nickel. Very scarce. 30.00

NOTE: Bronze piece struck on different dies from others and in higher relief, both obverse and reverse.



Issued by State of Connecticut both to commemorate 150th anniversary of death of Nathan Hale, her patriot-martyr son, shot as spy in 1776 and for dedication of Connecticut Building on exposition grounds. Medal designed by George S. Godard; 6 Gold, 25 Silver and 5000 Bronze pieces struck by Whitehead & Hoag Co.; Gold specimens presented to heads of governments, considered uncollectible and listed in Part IV. Silver medals presented to important guests; Bronze medals sold at Connecticut Building on exposition grounds and at State Library, Hartford, for 50 cents, or 75 cents if mailed.

Obv. Edifice; below, Sesqui-Centennial / Philadelphia / 1776 (Liberty Bell) 1926; above, around Connecticut State Building.

Rev. Statue to l., with laurel branch below; State Seal in upper r.; below seal, "I Only Regret That I Have / But One Life to Lose for / My Country" / Nathan Hale / Patriot-Martyr / Connecticut / 1755 / 1776; at l. rim, microscopic Whitehead-Hoag

455. Silver. Size 24. Very rare. 100.00
456. Bronze. Very scarce. 30.00

ADAM PIETZ DOLLAR



Obv. Female head facing to l.; at lower l., 1926; below date, interlaced AP [Adam Pietz, designer]; around, Sesqui-Centennial-International-Exposition-Philadelphia
Rev. Large spread eagle covers almost entire area, swastika over leaf on breast; behind eagle, sun and rays; above around, Lucky Token

457. Gilt. Size 22. Very scarce. 27.50

MEDAL OF HONOR DOLLAR

Obv. Within center wreath Medal / of Honor; outside around, Sesquicentennial-International-Exposition-Philadelphia; below, • 1776-1926 •
Rev. Large eagle, facing to l., stands in nest; edifice in field near l. border.



458. Brass. Size 22. Scarce. 27.50

FROM "AN ILLUSTRATED HISTORY OF
U.S. COMMEMORATIVE COINAGE"
BY DON TAXAY

20

*The Sesquicentennial of Independence
Coinages*

AUTHORIZED on March 3, 1925, by the act that created a National Sesquicentennial Commission, the Independence coins are, historically speaking, our most important memorial issues. They are also remarkable in the story of their artistic development, beginning with the Mint's furtive handling of the affair to the final, deliberate misattribution of the artist who designed the half dollar. We begin with a letter of August 28, 1925 from Commission of Fine Arts secretary H.P. Caemmerer to fellow member Milton Medary:

My dear Mr. Medary: Under date of August 10 I asked Mr. McAleer of the Sesquicentennial Commission as to whether any action has been taken with regard to the proposed gold and silver coins, and concerning which we wrote him on May 6th—copies of letters enclosed.

I have received no reply from him to date. I would appreciate it if you would find out from Mr. McAleer what they have done about the matter. Sincerely yours.

Medary replied on the 31st:

Dear Mr. Caemmerer: I have your letter of August 28th and this morning I called on Mr. McAleer in connection with the gold and silver coins. He informs me that the new designer at the Philadelphia Mint is at work on the designs which have not yet proved satisfactory.

He also informs me that the Association has not yet given up hope of securing Congressional authority for the \$1.50 gold piece and that there is some thought of having a series of designs representing different periods in the growth of the country, as for instance, the original colonies, the Louisiana purchase, the California and Texas accessions, etc.

The whole matter is still on his desk and he had expected to communicate with the Commission when it had assumed more definite form. Sincerely yours.

Apparently dissatisfied with the designs by Mint engraver John Sinnock, the Sesquicentennial Committee engaged artist John Frederick Lewis to do the work. On December 8, exposition director Asher C. Baker submitted Lewis' designs to Charles Moore,¹ who forwarded them, on the 11th, to Mint Director Grant:

Dear Sir: The Commission of Fine Arts, at their meeting on December 10, 1925, approved the enclosed sketch of the Sesquicentennial half dollar, received from Mr. Asher C. Baker, Director in Chief of the Sesquicentennial International Exposition Commission, Philadelphia, Pennsylvania. The sketch was approved with the understanding that the models will be prepared by a competent medalist and submitted to the Commission.

The Commission understands that the sketch awaits your approval and that of the Secretary of the Treasury, after which it is to be returned to Mr. Baker. The models for this coin should come to the Commission of Fine Arts through the Office of the Director of the Mint, as is usual. Very respectfully.

Since there is no mention of any quarter-eagle sketches, it is possible that they were not approved by the Commission. Or it may be that Baker's reference to "coins" in connection with Lewis' designs was an error, and that only those for a half dollar were actually submitted. In any event, Sinnock's sketches for the quarter eagle were sent to Moore on February 27, 1926 and, five days later, forwarded for criticism to Lorado Taft.

On March 13, while the Commission of Fine Arts was still deliberating over Sinnock's design, Mint Director Grant submitted the engraver's models for the half dollar. Though these were undoubtedly approved by the Commission, the next letter we find, on March 26, mentions only the quarter eagle. Moore wrote to Grant:

Sir: The Commission of Fine Arts, at their meeting on March 25, 1926, approved sketches of the Sesquicentennial \$2.50 gold piece, which you submitted with your letter of February 27th, with the suggestion that the obverse show the years 1776 and 1926, as indicated on the sketch, also that "E Pluribus Unum" be omitted from the obverse. Sketch marked

¹ Baker wrote to Moore: "I have received from John Frederick Lewis, Esq., the designs for the coins which, at his request, I submit for your inspection and approval."

Sketches by
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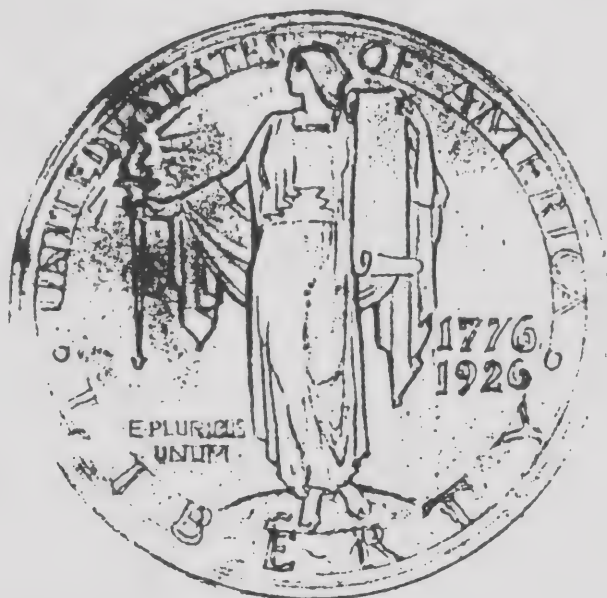
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Sketches by John Sinnock for Sesquicentennial of American Independence quarter eagle. National Archives.

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Enlargements of Sesquicentennial of American Independence half dollar, modeled by John Sinnock.

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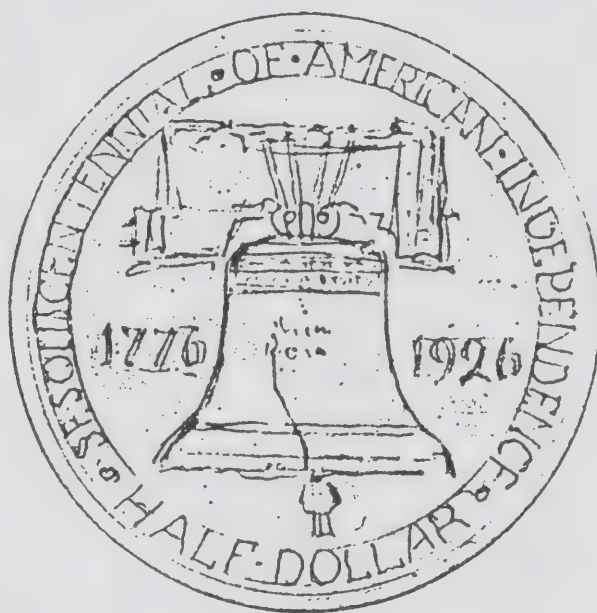
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LEFT: Models by John Sinnock for Sesquicentennial of American Independence quarter eagle. *National Archives.* RIGHT: Coin as issued.

Sketches
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pendence
Sketches by John Frederick Lewis for Sesquicentennial of American Independence
half dollar. National Archives.

"A" is preferred for the reverse, with the suggestion that the sun and its rays be omitted.

The Commission would be pleased to see models of the obverse and reverse of the proposed coin.

The sketches are herewith returned to you.

For the Commission: Very respectfully.

Models for the quarter eagle were submitted to the Commission on April 24 and approved a few days later. On the 30th, Moore advised Director Grant:

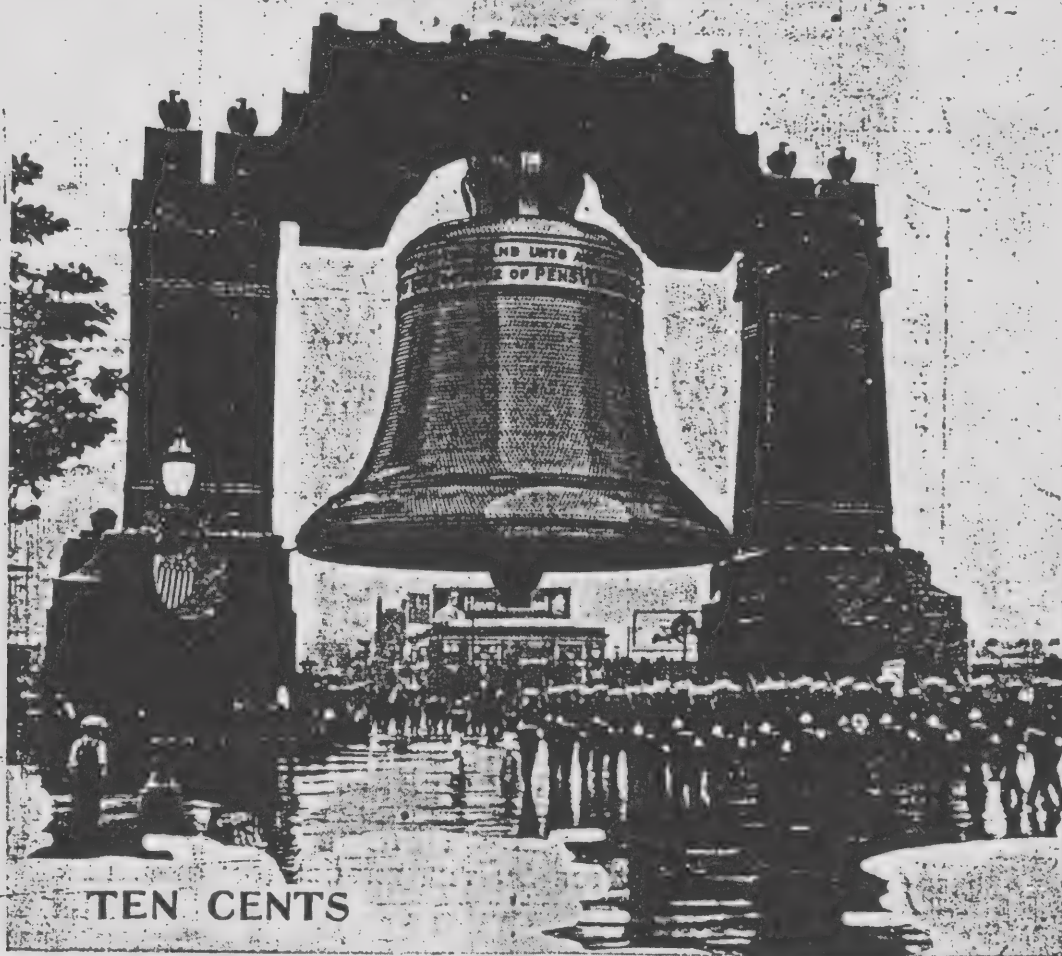
Dear Sir: The Commission of Fine Arts, at their meeting on April 29, 1926, approved the models submitted by you of the \$2.50 gold piece for the Sesquicentennial Exhibition. The Commission recommend that the word "Liberty" on the obverse be swung around a little and the letters E and R reset, so as not to touch the figure; also the rosettes on both obverse and reverse should be removed.

The models are herewith returned.

For the Commission: Very respectfully, yours.

In view of the fact that the Independence half dollar was designed by John Frederick Lewis, one may well question the Mint's accuracy in attributing the coin, without qualification, to its own engraver. Perhaps after these forty years, it is time for a new credit line.

OFFICIAL SESQUI CENTENNIAL DAILY PROGRAM *and* GUIDE



Monday and Tuesday, November 29 and 30, 1926

PRESENTED APRIL 5, 1994
BY RICHARD GAETANO BEFORE
THE WESTERN PA. NUMISMATIC SOCIETY

The Story of Siege Money
(first draft of Chapter I)

presented to
The Western Pennsylvania Numismatic Society
September 6, 1994

by
Lawrence C. Korchnak

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THE STORY OF SIEGE MONEY

Welcome to the world of siege money.

The purpose of this work is to provide you with a definition of siege money by engaging in a discussion of what siege money looks like, what it is made from, and how it was made.

Sieges are exclamation points in time! They punctuate history with dreadful accounts of cruelty and inhumanity... always in the name of justice, often in the name of God.

The money that was created from these sieges exist as "little monuments." The accounts of the struggles between besieger and defender reflect the basest as well as the most sublime human character. This scene from the siege of Vienna in 1529 clearly shows the Turks' skill in crude psychological warfare...note the captive Austrians impaled on poles in clear view of the defending forces.

...War does that to people...

The topic of siege money has fascinated me ever since I held a tiny irregular piece of metal stamped by Frederick Pythion during the siege of Julich in 1621 (the 2 sols on the screen).

When I saw a companion piece (the 14 sols that you see here now) I was hooked.

With great curiosity, I acquired the two Julich siege pieces and proceeded to learn more about this collecting speciality.

Finding information was not simple. There are few books on the topic and nearly all of those are in languages other than English. So, I plodded through some of the rare tomes using my rusty knowledge of Latin and French, assigning the German texts to translators.

I would like to share some of what I learned with you now.

Take a look at a siege in progress. It is quite elaborate. This scene from Groningen in 1672 displays a sophisticated plan of battle on the part of both sides.

Here it is on a medal struck after the siege.

The development of sovereign states on the European continent gave rise to most of the wars that resulted in putting a city to siege. These battles were the ultimate opportunity to employ the latest in military tactics and weaponry. In the sixteenth and seventeenth centuries, the bow and arrow gave way to artillery and refined explosives. Tactics ranged from starvation to the complicated deployment of land and sea forces.

Let me build a definition for you.

Siege money is necessity money, but not all necessity money is siege money.

The proper term for siege money helps to understand the difference. The Latin word for siege (seen as "obsessa" on many pieces of siege money) is "obsidere" which means to besiege. Hence the name "obsidional" or siege money.

There may be times of necessity that require production of emergency money, but only sieges produce obsidional money.

Siege (or obsidional) money was essentially created as a means of payment during a siege when normal sources of revenue ran out.

Since all communications and contact with the outside world were cut off during a siege, entire towns and cities were forced to rechannel their financial resources to pay the armies hired to defend them. A look at this early siege gives you a clear idea of the limitations imposed during a siege.

Payment to the defending soldiers had to be made with whatever gold or silver coin that could be collected.

Likewise, when a besieging army exhausted its monetary supply, alternative methods of payment became necessary.

These soldiers were professionals and, as such, they wanted paid. In fact, they were more like today's mercenaries...soldiers of fortune...hired guns...

There are even accounts where defenders remained employed by becoming besiegers, especially during the longer struggles!

So, when the coin of the realm dissipated, other sources of revenue were tapped. In less than an hour, the new money could be conceived, struck, and circulated. The 1672 Deventer 7 1/2 stuivers shown here displays the product of such a process.

What good was substitute money?

Well, the common practice was to take the emergency money and redeem it subsequent to the siege so that its full value would be received in legal tender. (In the event that the issuing authority did not survive the siege, the coins that were made of gold and silver were melted to retrieve their bullion value.)

There are several exceptions to the practice of redeeming the emergency issue. Some of the coins were pierced or mounted so that they may be worn as charms or amulets. This 1/6 Thaler from the 1529 siege of Vienna demonstrates piercing as does this 1646 Newark shilling.

Others were engraved. Here are specimens from Deventer (1572), Tournai (1709), and Leyden (1574).

Still others were struck after the siege as presentation pieces ... Groningen (1672) produced four denominations: 6 1/4, 12 1/2, 25, and 50 stuivers.

Siege money comes in varied shapes and sizes. Here are a few examples:

Round -	Alkmaar, 36 Stuivers, 1573
	Palma Nova, 50 Centesimi, 1814
	Mafeking, Een pond, 1902
	Carlisle, Half Crown, 1644-45
	Casal, 12 Reales, 1628
	Maastricht, 100 Stuivers, 1794
Triangular -	Julich, 1/2 Thaler, 1543

Quadrangular -	Brussels, 36 Stuivers, 1579 Frankenthal, 4 Thalers, 1623 Middelburg, 50 Stuivers, 1572
Octagonal -	Landau, 2 Florin 8 Kreuzer, 1713 Pontefract, Shilling, 1643
Lozenge -	Newark, 6 Pence, 1646 Tournai, 20 Sols, 1709
Irregular -	Inchquin, Crown, 1642-43 Scarborough, Shilling, 1644-45

This should give you an idea of the general appearance of most obsidional coins.

What was siege money made of?

As I explained earlier, when the coin of the realm dissipated, other sources of revenue were tapped.

Some circulating coins were counterstamped as was this 1629 Magdeburg groschen where much of the host coin's design has been obliterated. The two Deventer coppers display a smaller yet clearly distinguishable eagle counterstamp.

Others were cast like the 1799 Mantua 1 sol shown here.

When existing coinage was not counterstamped, coins were made from whatever gold and silver that was available.

The two pieces That you see here were produced during the 80 Years' War for Dutch independence from Spain:

Campan, 42 Stuiver, 1578

Middelburg, gold Ducat, 1573

The next two siege pieces date from the British Civil War:

Cork, 6 Pence, 1647

Ormonde, Half Crown, 1643-44

The Napoleonic Wars gave us still more examples of obsidional money. Here are two fascinating coins: a remarkable cast silver Cattaro 10 Francs, 1813, and a huge, 4 ounce, 10 Francs 40 Centimes from Zara, 1813.

Sacred vessels of the church were seized and made into money as was done in Vienna (1529) and Constantinople (1453):

The knife puncture in the gold ducat from Vienna adds to the charm of the piece. It may represent the near miss of the king's bust by a foe or an attempt to ascertain the verity of the gold.

The tiny 1/8 Stavrata of Constantine XI represents a day's wages for a defending soldier or a grave digger during the siege of Constantinople in 1453!

Naturally, during longer struggles the supply of sacred vessels, too, would run out. After a time, the plates and silver service of public officials and wealthy citizens were confiscated.

These were cut into pieces and used to pay the garrison so that they would defend the town or at least hold out until help could arrive.

This intriguing 2 livres 2 sols from Landau in 1703 clearly shows the edge of some noble family's silver plate.

Remember, the soldiers were mercenaries and were more often concerned with their purses than with the cause.

As precious metals dwindled, baser metals that had little or no intrinsic value were used:

Tin - Schoonhoven, 12 Stuivers, 1575

Lead - Zierikzee, 15 Stuivers, 1576

Copper - Breslau, 3 Groshen, 1645

Pewter - Braunau, Thaler, 1743

Bronze - Mayence, 5 Sols, 1793

Sheets of these metals were stripped from monuments, churches, and public buildings.

They were cut into small pieces (as you have seen) upon which was stamped an impression. Sometimes it looked like a coin, but often it did not.

Many siege pieces had only the identifying initials or coat-of-arms of the issuer and a familiar denomination.

Note that the reverse of such hastily struck pieces show similar characteristics from the crude minting process.

When the base metal supply ran out, leather was used to make money as in Middelburg in 1573. Unfortunately, people were usually starving at this stage of the siege and often ate the leather.

Perhaps the most interesting siege money was produced in Leyden in 1574. Here they cut out the covers and pages of church missals and hymnals, pasted them together and struck the paper planchets with the same dies that they used on their coins.

Take a look at a paper 5 stuiver and its silver counterpart...A comparison of the paper and silver 20 stuiver is provided as another example.

Most interesting, however, is this split 5 stuivers revealing the ecclesiastic text in red and black ink.

To the purist, Leyden was technically the first use of paper for money in Europe. However, actual currency was not used as siege money until 1793 when the sieges of Lyons, Mayence, and Vendee took place.

Here is a 3 livres from Mayence (1793) where the siege lasted so long that the Prussian besiegers took to poisoning the carcasses of dead horses and floating them down the river that ran through the city of Mayence (Mainz). The French defenders were then forced to station troops on the river banks to prevent the starving townspeople from eating the tainted meat. This prevented the soldiers from defending the city at the perimeter.

Look also at line drawings of notes from Lyons and Vendee issued in the same year.

The next few examples of siege currency reflect a diversity of style and need.

This crude 50 centesimi from Palma Nova in 1848 shows a hastily printed note on an irregular piece of paper.

These Khartoum 20 and 100 piastres produced in 1884-85 have a peculiar story to tell. General "Chinese" Gordon, surrounded by the Mahdi in the Sudan during a holy war, personally backed this strange currency with his own money. He even signed a significant number of the notes himself. Since his Sudanese and Egyptian cohorts could not read, the monetary denominations were represented by different shapes on the face of the note.

The notes that you see here display the stamp of the bank in Cairo that redeemed a portion of General Gordon's issue. Sometimes the brittle cardboard notes were pasted onto pieces of cloth so that they might circulate longer. The siege lasted a full year before the Mahdi overwhelmed the the city and Gordon lost his life.

Mafeking, South Africa was the site of another siege in 1902. The embossed 2 shilling note here was printed on notebook paper while the 10 shilling note owed its existence to whatever corporate stationery that was available. The siege was commanded by Colonel Baden-Powell who drew his inspiration for the Boy Scouts from the border scouts that served him so well in the Boer War. This particular 10 shillings contains a spelling error where the "d" in the title "Commanding Officer" was omitted in the haste to produce payment for the troops.

There were also tokens used during sieges.

This interesting token was issued by the hospital of St. Catherine in Leyden in 1573 a full year before the city was forced to mint coins from the church texts.

There are many more things that time does not permit me to address.

As we look at a medal depicting the siege of Leyden, keep in mind that siege, or obsidional, money is money that has been struck, cast, or otherwise produced under necessity conditions.

It was predominantly coinage whose primary purpose was to pay troops to defend a town or city under siege or to finance payments to the soldiers of a besieging army.

In either case, such money possessed intrinsic value or symbolic value.

The money that had intrinsic value held the value of the precious metal used in its fabrication. The money with symbolic value was composed of baser metals or other substances having a redemptive value subsequent to the siege.

If one was on the winning side, the money had both intrinsic and symbolic worth. One could actually spend the money that was made of gold, silver, and copper while the money with a stated value in excess of its actual worth was redeemed for the real thing.

If one lost the siege, the victors would melt the coins with intrinsic value as bullion...the coins with symbolic value were worthless except as souvenirs.

Siege money is by no means plentiful and its issue cannot compare to the prolific quantities produced in peacetime.

Its scarcity offers a challenge to collectors...

But more than that, its existence bears witness to the creativity of the human intellect and the intensity of the human spirit.

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John Gault and J.C. Ayer: Encased Postage Stamp Maker and His Largest Client

by Wayne K. Homren
Presented to
The Coinage of the Americas Conference
at
The American Numismatic Society
New York, NY
October 29, 1994

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This paper discusses the two men most responsible for the Encased Postage Stamps manufactured as a substitute for small change during the U.S. Civil War: John Gault, their inventor and manufacturer, and J.C. Ayer, Gault's largest client.

Historical Background

Throughout history, times of war have been times of great upheaval and change. Hostilities greatly alter local and national economies. The U.S. Civil War brought about vast changes in the circulating money of the nation. Citizens on both sides of the conflict began hoarding gold and silver, and before long there was a severe shortage of coins in circulation. Commerce began to suffer, and soon the population resorted to all manner of substitutes for small change.

Some grocers took to filling packets with 25 cents worth of flour, to be given in change in place of quarters. Other merchants and individuals began printing their own paper money in small denominations to be used as change. These promissory "scrip" notes could be redeemed only by their issuers. Shoppers found themselves with pocketfuls of IOU's at the end of the day, each good only at the place of issue.

Postage stamps were also pressed into service. While these had a universal value, they also had a severe drawback: once soiled by circulation, they would be worthless as postage. The adhesive backing posed further problems. Humidity and moisture from people's hands caused the stamps to stick to whatever surface they came in contact with.

One solution was to place stamps inside protective envelopes, with the value written on the outside of the envelope. Printers and merchants eased the burden by producing small envelopes with values printed on the outside. While the envelopes protected the stamps, they did not protect recipients from miscreants who would place stamp-size squares of paper in the envelopes and pass them at full value.

John Gault's Invention

An entrepreneur from Boston named John Gault devised a solution to this dilemma: the encased postage stamp. Gault's invention provided a way to protect stamps while still allowing them to be seen. The stamps were laid on a brass disk with a small piece of cardboard backing between. Atop the stamp was placed a disk of clear mica. Finally, a brass frame was bent around the sandwich, locking the components together. About the size of a quarter, Gault's encasement allowed stamps to circulate without fear of damage or fraud.

Gault received a patent for his invention on August 12, 1862, and contracted their production to the Scovill Manufacturing Company. Since encased stamps would circulate at the face value of the stamp, Gault needed a way to cover the cost of their manufacture (not to mention his profit margin). His solution to this problem was as American as apple pie: he sold advertising on the back of the stamp case!

Merchants would pay Gault a premium to produce encased postage stamps with their message on the back. Eventually 31 merchants (including Gault himself) would advertise 34 different products on his encasements. Each piece carried its message from person to person as it changed hands in the marketplace. Gault's advertisers included some of the biggest merchandisers of the day. Amazingly, some of these businesses are still in operation today: Lord & Taylor department store (New York), Shillito's department store (Cincinnati), and Bailey, Banks & Biddle jewelers.

Eight denominations of stamps were used in Gault's encasements: 1¢, 3¢, 5¢, 10¢, 12¢, 24¢, 30¢, and 90¢. The four smallest denominations corresponded to circulating coins and are the most common. The larger odd-value denominations were used only for postage and would have been more difficult to use in circulation. The 24¢, 30¢, and 90¢ encasements are very rare.

John Gault

John Gault was born in Baltimore in 1831 to Irish immigrants John Gault, Sr. and Mary Ann Magee (born 1798). He had two brothers and one sister: older brother Henry (born 1827), younger brother Samuel (born 1839) and sister Ann. Around 1840 the family moved to Boston. The senior Gault passed away in 1847. The discovery of gold in 1849 enticed young John to California in search of his fortune. He embarked on a ship sailing around the Horn of Africa. He visited several South American countries along the six month voyage. After five years in

California he returned to Boston, where he worked in a machine shop and lived with his mother and 16-year-old brother Samuel.

John Gault's skill as a machinist, combined with his entrepreneurial zeal, led him to patent several inventions, including a lock stitch device for sewing machines, an illuminated coal hole cover, and an eraser sharpener. As the nation headed toward Civil War he turned his attention to armaments, patenting three kinds of artillery shells. Figure 1 shows a patent drawing for a Projectile, awarded to Gault on July 2, 1862.

Later that same month, on July 24th, Gault applied for the patent for which he is known in numismatic and philatelic circles today - a "Design for Postage Stamp Case" (Figure 2). The patent drawing is still on file at the National Archives in Washington. The drawing shows seven figures of varying sizes. The accompanying documentation has been lost over the years. The original patent model somehow escaped that fate. It was recently sold at auction by Bowers and Merena. The patent model features a 10 cent Washington stamp. The reverse shows the words "John Gault Business Card" in script lettering. Attached is a file card inscribed with the name and date of the patent (Figure 3).

John Gault was 31 years old when his Encased Postage patent was granted on August 12th, 1862. Four days later, on August 16th, his younger brother Samuel, now 23 and employed as a bookkeeper, enlisted with the 38th Regiment of the Massachusetts Volunteers. Samuel was commissioned as a captain on December 4th, 1862. In that same year their 64 year old mother was diagnosed with insanity.

With his mother under medical care and his younger brother off fighting the war, Gault began manufacturing his new product. Among the first encased postage stamps produced were those bearing the name of the inventor. These were undoubtedly created by Gault to double as advertising pieces for his own business and samples for potential advertising clients. These pieces were inscribed simply "Pat Aug 12, 1862" (top) and "J. Gault" (bottom) (Figure 4). These encasements were produced in all eight standard denominations:

- One cent, blue, portrait of Franklin (Figure 5a)
- Three cent, rose, portrait of Washington (Figure 5b)
- Five cent, red-brown, portrait of Jefferson (Figure 5c)
- Ten cent, green, portrait of Washington (Figure 5d)
- Twelve cent, black, portrait of Washington (Figure 5e)
- Twenty-four cent, red-lilac, portrait of Washington (Figure 5f)
- Thirty Cent, orange, portrait of Franklin (Figure 5g)
- Ninety cent, blue, portrait of Washington (Figure 5h)

Since Gault was living in Boston in 1862, it seems natural that many of the earliest issuers of encased postage stamps were based in Massachusetts. The largest of these was J. C. Ayer &

Co. of Lowell, MA. Ayer manufactured patent medicines. His products were used around the world. Three different Ayer's messages graced Gault's encased postage stamps: Ayer's Cathartic Pills (Figure 6), Ayer's Sarsaparilla (Figure 7), and Take Ayer's Pills (Figure 8). Ayer's pieces are the most common of all encased postage stamps. A total of six New England merchants issued Gault's encasements.

Dr. James C. Ayer

James Cook Ayer was born in Ledyard, Connecticut on May 5, 1818. His parents were Persis Cook Ayer (born May 8, 1796) and Frederick Ayer (born August 17, 1792). His younger brother Frederick Ayer, Jr. was born on December 8, 1822. There were two sisters, Fanny and Laurisa.

When the senior Ayer died in 1825, Persis moved the family to the nearby town of Preston, where her father operated a flannel mill. Young J.C. Ayer had his first mechanical training in the mill. He later moved to Lowell, MA to live with his uncle James Cook. Cook had served as a corporal in the War of 1812; he was a manufacturer and was one of the early mayors of Lowell. As brother Frederick wrote many years later:

Uncle James Cook ... became acquainted with my brother, took a fancy to him, took him with him to Lowell, and sent him to Westford Academy to complete his education. After graduation, James took a clerkship with Mr. Robbins in his drugstore [in the summer of 1838], and boarded with Uncle James; and as Uncle James had no children, I have always understood that my brother supplied that place to some extent, making himself both useful and entertaining, for both of which qualities he had a rare gift. During his leisure hours in the store he applied himself to the study of the compounding of medicine, and qualified as a physician. Mr. Robbins' place, being a leading drug store in the city, was much visited by the physicians which gave James a rare opportunity of becoming familiar with them, and many of them became interested in him to the extent of taking him with them if they had unusual cases or operations.

After about two years with Mr. Robbins James purchased the store and ran it under his own name.

J. C. Ayer purchased the drug store in April 1841. He was just 23 years old. The purchase price was \$2,486.61, which he borrowed from his Uncle and repaid in three years. As reported by Frederick:

The business suggested to James the need of some standard remedy which physicians could order for coughs and colds. This suggestion was warmly approved by the doctors; and the result, Cherry Pectoral, was generally ordered by them for those complaints. Without other notice its fame grew until the

demand induced him to put it up for the general market. From this time the business of supplying the market absorbed him so much that he took ... a partner to run the drug store.

On November 14, 1850, 32 year old J. C. Ayer married Josephine Mellen Southwick. The couple purchased a large historic stone tavern on Pawtucket Street as their residence. They had three children: Frederick Fanning , Henry Southwick , and Lesley Josephine. As a relative wrote in an 1859 letter:

Mrs. Ayer is a jolly, easy woman, ... very girlish in her ways and quite witty. They live in an immense stone house. It is furnished quite nicely and handsomely, but there is little display...

In 1855 Ayer sent for his brother Frederick, who was managing a general store in Syracuse, NY, and invited him to become his business partner. Frederick sold his interest in the general store and returned to Lowell where he became a one-third partner in J.C. Ayer & Co. Frederick lived with his brother's family until his own marriage in December, 1858. As Frederick wrote in his Reminiscences:

When I went into the business with my brother the only medicine he had perfected and put upon the market was Cherry Pectoral ... My brother was at that time at work on a pill for general use, which was soon after put on the market as Ayer's Cathartic Pills. Subsequently, through much labor investigation, experimentation, and study, the Sarsaparilla and Hair Vigor were also put on the market, and all of the medicines soon became very popular.

Extensive advertising was a key element in the success of J.C. Ayer & Company. The products were promoted heavily through newspaper advertisements and giveaway flyers and pamphlets. By 1871 Ayer's products were advertised in 2,000 newspapers. The company gave away millions of Ayer's Almanacs each year. These Almanacs were filled with advertisements and testimonials for Ayer products (Figures 9, 10, 11). The company eventually purchased its own printing plant.

One interesting international incident related to the Ayer company involves a man befriended by the Ayer sales agent in Brazil. The man was Jose Carlos Rodriguez, the Assistant Secretary of State of Brazil. Rodriguez planned a coup and tricked the Secretary of State into leaving Rio de Janeiro. But the Secretary returned early and the coup failed. Rodriguez fled to the mountains where he was harbored by the Ayers agent. Later, Rodriguez sneaked out of the country in a packing crate addressed to the J.C. Ayer Company in Lowell, MA. He was given employment translating Ayer printed matter into Portuguese, Spanish, Italian, and French. He later published his own Portuguese-language newspaper which was shipped to Brazil and caused quite an annoyance to the Emperor.

[J. C. Ayer] was a most indefatigable worker. ... For many years he wrote the Ayer's American Almanack, which was issued in fourteen languages, with calendars adapted to the longitude of the different countries for which it was issued. He also wrote the newspaper and postal advertising matter and did much of the most important correspondence of the office. He was a reader of authors like Darwin and Huxley, and a student of the sciences and history, with an intense interest in every new development.

Ayer became interested in mining, and in 1865 he was awarded patents for ore-reducing processes. He financed the Lake Superior Ship Canal & Railroad & Iron Company. He acquired timber lands in Florida and built saw mills nearby. He made two journeys to Europe. He died on July 3, 1878 at the age of 60. His death was said to be caused by many years of overwork and exhaustion. He was buried in Lowell Cemetery, where his grave is marked by a massive lion. His brother Frederick managed the business until his retirement in 1893.

Gault in New York

Late in 1862 Gault moved to New York City and teamed up with partner Joseph Kirkpatrick. Directory listings indicate Kirkpatrick had been established at No. 1 Park Place (across from City Hall park) since at least 1860. The team of Kirkpatrick & Gault issued an encasement bearing a more extensive message than Gault's spare design: *Applications for advertising on this currency to be addressed to Kirkpatrick & Gault, No. 1 Park Place, N.Y.* (Figure 12).

There were nine issuers of Encased Postage in New York City: Aerated Bread Company, Dougan the Hatter, Drake's Plantation Bitters, Irving House, Lord & Taylor, Mendum's Family Wine Emporium, North America Life Insurance Company, S. Steinfeld, and White the Hatter. Three more were in nearby Philadelphia: J. Bailey & Co., G.G. Evans, and N & G Taylor Co. The New England, New York, and Philadelphia issuers account for 22 of the 34 different types of encasements, and by most measures, over 85% of the total number of individual pieces.

Gault advertised his product in several newspapers. One such ad appeared in the November 6, 1862 New York Herald:

*THE NEW METALLIC CURRENCY - APPLICATIONS for
stamping business cards, on the new metallic currency to be
made to J. GAULT, patentee, No 1 Park place, New York.*

Gault undoubtedly lured several of his clients in this time period. But with the supply of stamps running low, and the new Postal and Fractional currency notes beginning to alleviate the coin shortage, his days as a manufacturer of Encased Postage Stamps were numbered. The year 1863 also brought bad news from the battlefield: on the 13th of April, Gault's brother Samuel

was killed at the battle of Teche, Louisiana.

The metallic cent-sized pieces now known as Civil War Tokens were also eating into Gault's business. So much so, apparently, that Gault decided to devote some of his business to selling them. On August 29, 1863 the following ad appeared in Harper's Weekly:

PENNY TOKENS of COPPER ... The best quality, and in any quantity, furnished at \$8 per thousand by JOHN GAULT, No. 1 Park Place, two doors from Broadway, New York.

All orders by mail or express promptly forwarded.

With Presidential elections approaching in 1864, the entrepreneurial Gault wrote a letter to incumbent Abraham Lincoln on June 18th. Still at No. 1 Park Place, Gault wrote:

Sir:

I intend circulating three or four million medals in metallic cases containing likenesses of Yourself & Andrew Johnson for President and Vice President and want to get a perfect Photograph to copy from, or the one, that you would prefer to have circulated. I shall get them up in the neatest manner.

If you would please send me a Likeness I shall be happy to use it to copy from.

Three weeks later, on July 9, 1864, Gault published the following ad in Harper's Weekly:

PHOTOGRAPHIC MEDALLIONS, or CAMPAIGN MEDALS, with accurate likenesses of candidates on metal, and enclosed in neat metallic cases, sent my mail, 15 cents each, or \$1.50 per dozen. Liberal discounts to the trade. Manufactured and sold wholesale by JOHN GAULT, No. 1 Park Place. New York.

These ferrotype campaign buttons were manufactured in a similar manner to Gault's postage stamp encasements. All bear his patent date of August 12, 1862 (Figure 13).

New York directory listings for Gault are incomplete after the war. The 1864-65 directory lists his occupation enigmatically as "Oil". On September 3, 1868, Gault's mother passed away in a Boston lunatic asylum. That same year he appears in the Directory at 71 Broadway operating a Liquor business.

About 1870 the 39 year-old Gault married the 42 year-old Pamela Patten Pryor (born April 15, 1828), a native of East Windsor, Connecticut. The couple had no children. John Gault

apparently settled into the liquor business for the rest of his career. He continued the business at the 71 Broadway address until 1893, when he was 62. The Gaults travelled extensively, spending many of their winters in Florida and Virginia. From 1898 they lived at the Murray Hill Hotel, 1038 Fifth Avenue.

Following a six-month illness, Gault died on March 19, 1900 at the age of 70. The cause of death was chronic nephritis, or Bright's Disease.

Summary

There are many similarities in the lives of the two men who were primarily responsible for the issue of Encased Postage Stamps during the U.S. Civil War. John Gault and James Cook Ayer both lost their fathers before reaching adulthood. They were both tinkers and inventors who worked hard to earn their fortunes at an early age, and both married late in life. They each foresaw a need in the marketplace, and created and sold a product to fill that need, while making extensive use of advertising.

Encased Postage Stamps were just one small aspect of their respective careers. For Ayer, they were just one more piece of advertising material he used to promote his vast business enterprise. For Gault, they were just one invention and business venture among many. For today's collectors, they are one colorful component of the history of America's coinage.

Acknowledgements

This paper relies heavily on the research efforts of Robert Kincaid, who worked tirelessly to track down original census data, death records, obituaries, and other information at great personal expense. He and Fred Reed directed my efforts in the New York Public Library, The New-York Historical Society, and the University of Princeton Library. This project was my introduction to the world of numismatic research, and I am grateful to these two gentlemen for the opportunity to help and learn. I would also like to thank the American Numismatic Society for their kind invitation to participate in this conference.

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<to be completed...>



PRESENTED TO THE

WESTERN PENNSYLVANIA NUMISMATIC SOCIETY

DECEMBER 6, 1994

BY

RICHARD J. CROSBY

PART #1

THE SOCIETY OF MEDALISTS

1930 - 1959



Techno-64
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Beautiful Fine Art Medals To Treasure For A Lifetime

THE SOCIETY OF MEDALISTS

*T*he Society of Medalists is the nation's oldest nonprofit art medal collector's organization. For nearly half a century, the Society has issued twice each year to its members beautiful sculpture in the medallic medium, each piece the original work of a distinguished American artist. As you will observe on the illustrated reverse panel of this catalog, the sculptors commissioned by the Society over the years include the foremost creative contributors to 20th century American art. In many cases, the work of these men and women is either no longer available or prohibitively expensive for most collectors.

*T*he primary purpose of the Society is to encourage the medallic work of superior sculptors and to make their work available to Society members. Membership is limited to 2,500 Bronze Members and 500 Silver Members. Each member receives, at no cost beyond payment of annual dues, the two new fine art medals struck each year in April and October along with display stands and descriptive brochures. In addition, the members receive a copy of the Society's annual *News Bulletin* in late summer.

*T*he option to purchase medals from the Society's archives, in any assortment, can only be offered to members. Society medals are not sold through art shops, dealers or museums . . . although major museums across the country have Society memberships and many have the entire Society collection on display.

News Bulletin

THE SOCIETY OF MEDALISTS

1975

The purpose of the Society is to develop and encourage appreciation of medallic sculpture created by talented American artists and to make this form of the fine arts available to the collector at reasonable cost. Founded in 1930, the Society is a non-profit organization. As a member of the Society you will receive two bronze medals annually, reproduced from models by outstanding American sculptors. You have the opportunity to acquire gradually, or at once, the magnificent collection of medallic sculpture pictured on the reverse side of this brochure and not available from any other source. You can be assured that you will be helping to foster the art of sculpture in America as well as enjoying the aesthetic pleasure that comes from the possession of beautiful works of art.

Medallic sculptures are issued in May and November of each year and a complimentary, informative *NEWS BULLETIN* is mailed in February. The medallic issues are 2 7/8" in diameter and are struck in high relief, providing superb detail and clarity. All are reproduced in bronze from the original bas-relief models created by the country's leading sculptors.



No.	Date	Sculptor	Obverse	Reverse
1	1930	Laura Gardin Fraser	Hunter & dog	Ruffed Grouse
2	1930	Paul Manship	Dionysus	Satyrs on winepress
3	1931	Hermon A. McNeil	Indian prayer for rain	Hopi Indian dance
4	1931	Frederick MacMonnies	Charles A. Lindbergh	Lone Eagle allegory
5	1932	Lee Lawrie	Whatever man soweth	He shall also reap
6	1932	John Flanagan	Aphrodite	Swift runners
7	1933	Carl Paul Jennewein	Gloria (glory)	Fama (fame)
8	1933	Gaetano Cecere	No easy way to stars	Difficulties of life
9	1934	Herbert Adams	Youth fishing	Fish as prize
10	1934	Albert Laessle	America (turkey)	Abundance (corn)
11	1935	Lorado Taft	Great Lakes	Daughters of Danaides
12	1935	Anthony de Francisci	Creation	Swirling universe
13	1936	R. Tait McKenzie	Athletics (shot put)	Runners
14	1936	Albert Stewart	Savagery of war	Peace
15	1937	Robert I. Aitken	Love is immortal	Love creates beauty
16	1937	Chester Beach	Peace	War
17	1938	A. Stirling Calder	Dance of life	Pleasure, pain
18	1938	Gertrude K. Lathrop	Conserve wildlife	Antelope
19	1939	Edward McCartan	The new world	The old world
20	1939	John Gregory	Ceres' blessing	Scarcity...shun you
21	1940	Edmond Amateis	Aesop's Fables (hawk)	Dog & shadow
22	1940	Walker Hancock	Castle builders	Victory over destruction
23	1941	Joseph E. Renier	Womanhood	Country & humanity
24	1941	Erwin Springweiller	Arctic (polar bear)	Antarctic (penguins)
25	1942	Janet de Coux	Thou sluggard	Go to the ant
26	1942	Brenda Putnam	Flight & man	Bird & flight
27	1943	Anna Hyatt Huntington	Africa (elephant)	Water hole (animals)
28	1943	Carl L. Schmitz	Freedom speech, religion	From want & fear
29	1944	Richard Recchia	Inspiration	Aspiration
30	1944	Mahonri Young	Riggers	Riveters
31	1945	Rene P. Chambellan	Triumph (flag raisers)	For conquer we must
32	1945	Berthold Nebel	Wounded soldier	Atomic Explosion
33	1946	Joseph Kiselewski	World Peace	Dove & olive branch
34	1946	Sidney Waugh	Privacy makes innocent	Nameless exceeds
35	1947	Bruce Moore	Eternal vigilance	Destruction
36	1947	Henry Kreis	Wise virgins	Foolish virgins
37	1948	Michael Lantz	John the Baptist	Salome
38	1948	Thomas Lo Medico	Pursuit of happiness	Good will toward men
39	1949	Adolph A. Weinman	Genesis	Web of destiny
40	1949	Leo Friedlander	Harmony	Creates tranquility
41	1950	Donal Hord	Man must sow	To reap
42	1950	Cecil Howard	Peace is life	War is death
43	1951	Albert W. Wein	Creation (God)	Creating heaven & earth
44	1951	Wheeler Williams	Monument to peace	Peace on earth
45	1952	James Earle Fraser	Pony Express	New Frontiers
46	1952	Karl Gruppe	Eagle	Boy Scouts
47	1953	Gifford MacGregor Proctor	Fish	Dry fly lure
48	1953	Peter Dalton	133rd Psalm	Swords into ploughshares
49	1954	Abram Belskie	Art goddess	Be true
50	1954	Ivan Mestrovic	Socrates	Plato
51	1955	Malvina Hoffman	Brotherhood of man	No man is an island
52	1955	Georg Lober	Hans Christian Andersen	150th anniversary
53	1956	John Angel	Adam & Eve	Gabriel & Virgin Mary
54	1956	Paul Fjelde	Walt Whitman	Leaves of Grass
55	1957	Pietro Montana	Saint at prayer	St. Francis of Assisi
56	1957	Donald De Lue	Creator of Universe	In the image of God
57	1958	Charles Rudy	Year's at the spring	Day's at the morn
58	1958	Jean de Marco	Clown	Music & drama
59	1959	Allan Houser	Apache fire dancer	Buffalo hunt
60	1959	Katharine Lane Weems	God made the beast	And every winged fowl

THE SOCIETY OF MEDALISTS

No. 1

1930

No. 2



LAURA GARDIN FRASER



PAUL MANSHIP

No. 3

1931

No. 4



HERMON A. MCNEIL



FREDERICK MACMONNIES

No. 5

1932

No. 6



LEE LAWRIE



JOHN FLANAGAN

No. 7

1933

No. 8



CARL PAUL JENNEW EIN



GAETANO CECERE

No. 9

1934

No. 10



HERBERT ADAMS



ALBERT LAESSLE

No. 11

1935

No. 12



LORADO TAFT



ANTHONY DE FRANCISCI

No. 13

1936

No. 14



R. TAIT MCKENZIE



ALBERT STEWART

No. 15

1937

No. 16



ROBERT I. AITKEN

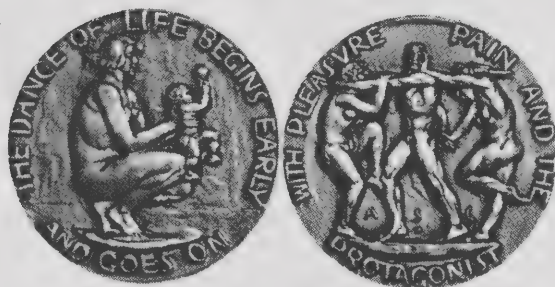


CHESTER BEACH

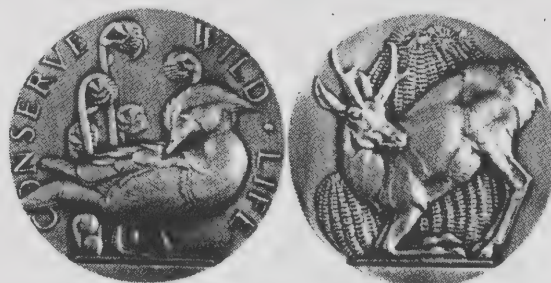
No. 17

1938

No. 18



A. STIRLING CALDER



GERTRUDE K. LATHROP

No. 19

1939

No. 20



EDWARD MCCARTAN



JOHN GREGORY

No. 21

1940

No. 22



EDMOND AMATEIS

WALKER HANCOCK

No. 23

1941

No. 24



JOSEPH E. RENIER

ERWIN SPRINGWEILER

No. 25

1942

No. 26



JANET DECOUX

BRENDA PUTNAM

No. 27

1943

No. 28



ANNA HYATT HUNTINGTON

CARL L. SCHMITZ

No. 29

1944

No. 30



RICHARD RECCHIA



MAHONRI YOUNG

No. 31

1945

No. 32



RENE P. CHAMBELLAN



BERTHOLD NEBEL

No. 33

1946

No. 34



JOSEPH KISELEWSKI



SIDNEY WAUGH

No. 35

1947

No. 36



BRUCE MOORE



HENRY KREIS

No. 37

1948

No. 38



MICHAEL LANTZ

THOMAS LO MEDICO

No. 39

1949

No. 40



ADOLPH A. WEINMAN

LEO FRIEDLANDER

No. 41

1950

No. 42



DONAL HORD

CECIL HOWARD

No. 43

1951

No. 44



ALBERT W. WEIN

WHEELER WILLIAMS

No. 45

1952

No. 46



JAMES EARLE FRASER

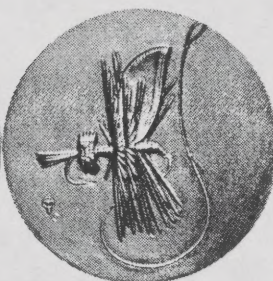


KARL GRUPPE

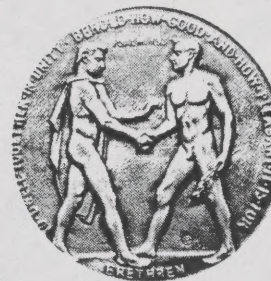
No. 47

1953

No. 48



GIFFORD MACGREGOR PROCTOR



PETER DALTON

No. 49

1954

No. 50



ABRAM BELSKIE



IVAN MESTROVIC

No. 51

1955

No. 52



MALVINA HOFFMAN



GEORG LOBER

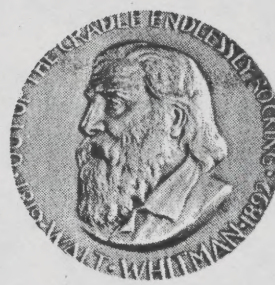
No. 53

1956

No. 54



JOHN ANGEL



PAUL FJELDE

No. 55

1957

No. 56



PIETRO MONTANA



DONALD DE LUE

No. 57

1958

No. 58



CHARLES RUDY



JEAN DE MARCO

No. 59

1959

No. 60



ALLAN HOUSER



KATHARINE WEEMS